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4.

*The Editor of the Critic*

 **Bibliotheca Madrigaliana.**

A

**BIBLIOGRAPHICAL ACCOUNT**

OF THE

**Musical and Poetical Works**

PUBLISHED IN ENGLAND DURING THE

SIXTEENTH AND SEVENTEENTH CENTURIES,

UNDER THE TITLES OF

**Madrigals, Ballets, Ayres, Canzonets,**

ETC. ETC.

BY

**EDWARD F. RIMBAULT, LL.D. F.S.A.**

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SECRETARY TO THE MUSICAL ANTIQUARIAN SOCIETY OF LONDON, ETC. ETC.



LONDON:

**JOHN RUSSELL SMITH,**

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TO

EDWARD TAYLOR, ESQ.

PROFESSOR OF MUSIC IN GRESHAM COLLEGE,

THE AUTHOR DEDICATES THE FOLLOWING PAGES:

NOT ONLY BECAUSE HE HAS EVER BEEN

THE STAUNCH ADVOCATE OF

ENGLISH VOCAL HARMONY,

BUT BECAUSE TO HIM IS DUE THE CREDIT

OF RESUSCITATING

SOME OF ITS FINEST SPECIMENS.





## INTRODUCTION.

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As the title-page will have already informed the reader, it is the object of the present work to place in his hands a complete list of the Vocal Music of the ages of Elizabeth and James—a period when “part-singing” was in its zenith; and the man who could not take his part in a Madrigal was looked upon almost as a “barbarian,” and people “wondered where he was brought up.”\*

But it is not on this account alone that the present work has been undertaken. There are other reasons for its publication than those which confine it to the mere study of the *musical* antiquary. It furnishes a most valuable catalogue of the Lyrical Poetry of the age to which it refers; and although the names of the poets are, unfortunately, in few instances given, we recognise the lines of Shakespeare, Spenser, Raleigh, Sir Philip Sidney, Drayton, Sylvester, Nash, Campion, Davidson, and a host of minor poets, whose verses were, in many instances, printed for the first time in the various musical collections here detailed.†

Another ground on which the present work may also claim attention, is its usefulness to bibliographers. It records a class of books left undescribed by Ames, Herbert, and Dibdin.

The neglect, indeed, which music-books have received at their hands, can only be accounted for by the supposition, that they were regarded as of little importance. Being merely “music-books,” they were probably not thought worth

\* “Nobody could then [*i. e.* the reign of Elizabeth] pretend to a liberal education, who had not made such a progress in Musick as to be able to sing his part at sight; and it was usual, when ladies and gentlemen met, for Madrigal books to be laid before them, and every one to sing their part. I believe every one is sensible of the difficulty there would be at present, of finding among the lovers of musick a sufficient number qualified for such a performance. But since the glorious reign of Queen Elizabeth, Musick (for which, as well as her sister arts, England was then renowned all the world over) has been so much neglected, as much by the little encouragement it has received from the great, as by reason of the civil wars, that at length this art was entirely lost.”—*Preface to Galliard's Cantatas*, 1720. The reader will recollect the well known passage in Thomas Morley's “*Plaine and Easie Introduction to Practicall Musicke*,” 1597, sig. B. 2.

† Shakespeare's Sonnet “My flocks feed not” was printed for the first time in Weelkes's “*Madrigals to 3, 4 and 5 Voyces*, 1597” (See p. 7 of the *Bibliotheca*). It differs from the copies in “*England's Helicon*” and “*The Passionate Pilgrim*.”



the trouble of recording.\* Be this as it may, as a small contribution to the history of our typographical antiquities, the following pages may perhaps be received with some degree of interest.

The etymology of the word *Madrigal* is still involved in the same obscurity as when Doni, Kircher, and Morley laboured to explain it.

Dante† speaks of the *Madriale*,—a word which, on its first application, signified a religious poem, addressed to the Virgin, *alla Madre*. It is possible that from *Madriale* we have the word *Madrigale*; the term being applied to short poems upon love and gallantry, when its original import had been forgotten. “Indeed,” says Burney,‡ “it does not seem probable that the word *Madrigal* should originally have implied a *Morning Song*, as some have imagined, the Italians having been long in possession of the term *Matinata*, a lover’s matins under the window of his mistress, as they have of *Serenata*, for an *Evening Song*.”

The Bishop of Avranches, Huet, in his treatise, “De l’Origine des Romans,” supposes the word *Madrigal* to be a corruption of *Martegaux*, a name given to the ancient inhabitants of a particular district of Provence. Doni, in his *Trattato della Melodia*, p. 97, says the *Madrigal* came originally from the Provencals. In Spain, in Old Castile, there is a town called *Madrigal*; not to speak of another town in South America of the same name in former years. Perhaps some of the old Provencal, or Spanish, or Italian poets gave the name of *Madrigal* to a short kind of song peculiar to the town of *Madrigal* in Old Castile? This town is said to be situated in a delightful valley, famous for its wines; quite the place to excite the *estro poetico* of a troubadour! But without pretending to form any conjectures upon the subject, I quote what Corticelli says, in the *Discorso Ottavo, Giornata Decima* of his work, “Della Toscana Eloquenza: § “Il più breve fra’ lirici componimenti venutici della Provenza è il *Madrigale*, che dicesi ancora *Madriale* e *Mandriale*, Perchè così venga chiamato varie sono le opinioni, ma il più comun sentimento sembra essere, così chiamarsi dalle *Mandre* de’ Pastori, perchè

\* Of the contempt generally felt by learned men towards musical works, the following is an instance. The Principal of a certain College in Oxford, upon being informed that some of the shelves in the College Library, had fallen down, exclaimed; “You are sure that they contained only music books? Oh, well, if they are only musical works, it’s of very little matter; they may lie where they are.”

† Della Volg. Eloq. Cap. 4.; quoted by Burney.

‡ Hist. of Music, ii. 324.

§ Page 317 of the second volume of the Venice edition, 1808; quoted in Mr. G. F. Graham’s admirable article “Music,” in the last edition of the *Encyclopædia Britannica*.

era componimento rusticano, con cui i Pastori cantavano i loro amori, ed altri boscherecci avvenimenti," &c.

The year 1500 may fairly be considered as the time when Madrigal writing commenced; \* for although the works of many masters of the Flemish and French schools, which were the first after the early ages, are still extant, bearing date from 1450 to 1500, it was not until the beginning, or rather towards the middle of the sixteenth century, that the Italians entered with spirit into such compositions, and soon far out-did their prototypes in the art.†

The history of the Madrigal, though forming but a single, and, as it may appear at the first glance, an unimportant portion of the history of Music, is in truth one of considerable interest. It first introduced music into society, gave it a new character and a new impulse; it disclosed the power of the art to add to the social and intellectual enjoyments of mankind, and to engage the attention of polished communities. The choicest composers of the age were madrigal writers; and to their sedulous cultivation of vocal harmony under this form, we may attribute the progress and perfection of the Italian and English schools of Church Music.‡

The first collection of compositions, designed for social recreation, published in England, was that of Wynkyn de Worde, in the year 1530; but these were sacred as well as secular. The composers were Cornish, Pygot, Ashwell, Taverner, Gwynneth, Jones, Dr. Cowper, and Dr. Fayrfax.§ The next collection appears to have been that of Thomas Whythorne, printed by John Day, in 1571.|| Both the words and music of this collection are truly barbarous; but it is not certain that they were ever in much public favour. This was followed by Byrd's "Psalmes, Sonets, and Songes

\* I speak here of the *Madrigal* as a musical composition. The term equally applies to music and poetry.

† See "A Short Account of Madrigals," by Thomas Oliphant, Esq.; an ably written little pamphlet, published in 1836.

‡ See an admirable article on the Rise and Progress of the Madrigal in England, in the *British and Foreign Review* for 1845.

§ This extraordinary musical work has escaped the researches of Hawkins, Burney, Ames, Herbert, Dibdin, &c. It was first noticed by Douce (*Illustrations of Shakspeare*, edit. 1839, p. 262). It is a small oblong quarto volume, containing twenty part-songs by the composers above named. See the last edition of Ritson's *Ancient Songs*, p. lxxiii. where the index is given.

|| "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, gent., the which Songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both; also some solemne and some pleasant or merry; so that according to the skill of the singers (not being musicians) and disposition or delite of the hearers, they may here finde Songes for their contentation and liking. Now newly published, An. 1571. *At London, Printed by John Daye, dwelling over Aldersgate.*" I have given the title at full, as Dr. Dibdin was unable to insert it in his edition of Herbert's *Typographical Antiquities*.

of Sadnes and Pietie," in 1588. The Italian word *Madrigale* not having yet been adopted and anglicized was not employed. In the same year appeared a collection of Italian Madrigals, translated into English, of which the editor was a Mr. Nicholas Yonge.\* This was the first work in England in which the word *Madrigal* was used. The epistle dedicatory to this collection is interesting, inasmuch as it marks the period when Madrigals came into fashion into this country.

Mr. Yonge commences by saying: "Since I first began to keepe house in this citie, it hath been no small comfort unto mee, that a great number of gentlemen and merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure, as my poore abilitie was able to affoord them, both by the exercise of Musicke daily used in my house, and by furnishing them with bookes of that kinde yearly sent me out of Italy and other places; which beeing for the most part Italian songs, are for sweetnes of aire, verie well liked of all, but most in account with them that understand that language. As for the rest they doe either not sing them at all, or at the least with little delight. And albeit there be some English songs lately set forth by a great Master of Musicke,† which for skill and sweetnes may content the most curious; yet because they are not many in number, men delighted with varietie, have wished more of the same sort: for whose cause chiefly I endeavoured to get into my hands all such English songs as were praise worthie; and, amongst others, I had the hap to finde in the hands of some of my good friends certaine Italian Madrigales, translated, most of them, five yeeres agoe, by a gentleman for his private delight (as, not long before, certaine Napolitans ‡ had been englished by a verie honourable personage, and now a councellour of estate, whereof I have seen some, but never possessed any). And finding the same to be singularly well liked, not onely of those for whose cause I gathered them, but of many skilful gentlemen and other great musicians, who affirmed the accent of the words to be well maintained, the descant not hindred (though some fewe notes altered), and in every place the due decorum kept: I was so bolde, beeing well acquainted with the gentleman, as to entreate the rest, who willingly gave me such as he had

\* Dr. Burney (*Hist. of Music*, iii. 119), speaking of this collection, says:—"The editor was an Italian merchant, who having opportunities of obtaining, from his correspondents, the newest and best compositions from the Continent, had them frequently performed at his house, for the entertainment of his musical friends." Mr. Oliphant inclines to the opinion that the editor of this collection was a music master. See *A Short Account of Madrigals*, p. 8.

† Meaning doubtless Byrd's Collection, the first work in the following *Bibliotheca*.

‡ That is, Neapolitan Canzonets or Ballets.

(for of some he kept no copies), also some other more lately done at the request of his particular friends," &c.\*

I shall not here go further into the early history of the English Madrigal. Its rise and progress, from its first adoption in the year 1588 to its final extinction in 1638, may be distinctly traced by the following Catalogue.

The decline of madrigal writing and madrigal singing is said to have followed soon after the accession of James I. "English musicians," says the writer of the article in the *British and Foreign Review*, before alluded to, "found no favour or patronage from any of the Stuarts; and the just and liberal support which they had received from the last of the Tudors was exchanged for cold neglect from the first of the succeeding dynasty, followed by an absolute proscription from his successors. Within a few years after the accession of James, all the Madrigal writers who, in 1602, had sung the praises of Elizabeth, were silent."† That this statement is not strictly correct may be proved by the perusal of the *Bibliotheca Madrigaliana*.

The music books of the age of Elizabeth and James are remarkable as having been printed under a series of arbitrary and monopolizing patents. The first of these was granted 17 Eliz. A.D. 1575, to the two distinguished musicians, Tallis and Byrd, for a term of twenty-one years.‡ It referred not only to their own productions, vocal and instrumental, but to those of all other musicians, whether English, French, or Italian, as well as for the sole ruling and vending of music paper.

The wording of this patent is so curious that I shall give it entire, as printed at the end of the "*Cantiones quae ab Argumento Sacrae vocantur*."§

"The Extract and Effect of the Quene's Majestie's letters patents to Thomas Tallis and William Birde, for the printing of Musicke.

\* See the whole dedication quoted in Mr. Oliphant's "*Musa Madrigalesca*," pp. 38—41.

† The writer of this article speaks of Ward's Collection, which appeared in 1613, as "*terminating* that rich outpouring of secular vocal harmony which the preceding twenty years had witnessed." This could hardly have been the case when Madrigals continued to be printed until the year 1638.

‡ The power of the crown to grant such privileges as are contained in this and other patents of the like kind, is expressly denied by Sir Joseph Yates, in his argument in the great case of literary property, *Millar v. Taylor*, where, speaking of the patent of Tallis and Byrd, and also of that granted to Morley, he says they are arbitrary, gross and absurd.—*Question concerning literary property*, published by Sir James Burrow, 4to. 1773, p. 85.

§ Six books in oblong quarto, "*Excudebat Thomas Vantrollerius typographus Londinensis in clauistro vulgo Blackfriars commorans, 1575*." There is a splendid copy in the Music-School, Oxford, and another in the library of Gresham College.

"ELIZABETH, by the grace of God Quene of Englande, Fraunce, and Ireland, defender of the faith, &c., To all printers, booksellers, and other officers, ministers, and subjects greeting, Know ye, that we, for the especiall affection and good wil that we have and beare to the science of musicke, and for the advancement thereof, by our letters patents, dated the xxii of January, in the xvii yere of our raigne, have granted full priviledge and licence unto our welbeloved servaunts, Thomas Tallis and William Birde, gent. of our chappell, and to the overlyver of them, and to the assignes of them and of the survivor of them, for xxi yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in Englishe, Latine, French, Italian, or other tongues that may serve for musicke either in churche or chamber, or otherwise to be either plaid or soonge: And that they may rule and cause to be ruled by impression any paper to serve for printing or pricking of any songe or songes, and may sell and utter any printed bokes or papers of any songe or songes, or any bookes or quieres of such ruled paper imprinted. Also we straightly by the same forbid all printers, bookesellers, subjects, and strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren realmes into any our dominions any songe or songes made and printed in any forren countrie, to sell or put to sale, uppon paine of our high displeasure: And the offender in any of the premisses for every time to forfeit to us, our heires, and successors fortie shillings, and to the said Thomas Tallis and William Birde, or to their assignes, and to the assignes of the survivor of them, all and every the said bokes, papers, songe, or songes. We have also, by the same, willed and commanded our printers, maisters, and wardens of the misterie of stacioners, to assist the said Thomas Tallis and William Birde, and their assignes for the dewe executing of the premisses."

Tallis died in 1585; and the patent, by the terms of it, survived to Byrd, who, no doubt for a valuable consideration, permitted Thomas Este to exercise the right of printing under its protection; and he, in the title-page of most of his publications, styles himself the assignee of William Byrd.\*

\* Herbert (*Typogr. Antiq.* iii. 1006) speaking of Este, says, "He printed some years after 1600. His widow, or daughter, Lucretia, printed a book of Bird's Music [*Songs of Sundrie Natures*, 2nd edit.] in 1610, by the assignment of Will. Barley; and next year Tho. Snodham printed another by assignment of Will. Barley also, by which it may be presumed that the said Lucretia was married to Snodham; however he afterwards printed most of Este's copies." We now learn, from the following pages, that in 1609, for some cause not known, Este changed his name to Snodham. The imprint of Wilbye's "Second Set of Madrigales" is "Printed by Thomas Este, alias Snodham." (See p. 28.)

The music books printed by Este were sent forth to the world in a very elegant form. The initial letters of the several songs were ornamented with fanciful devices; and the whole of the page was sometimes surrounded by a rich ornamental border.\* The heads of the notes were of the lozenge form, exceedingly well cut, and to a remarkable degree legible.

After the expiration of the patent granted to Tallis and Byrd, it seems that Thomas Morley had interest enough to obtain from Queen Elizabeth a new one of the same tenor, but with ampler powers.† It was granted to him 40 Eliz. A.D. 1598. Under this patent, Peter Short, William Barley, and Thomas Este printed most of the music books which were published during the time that it continued in force.‡

The musical collections of the ages of Elizabeth and James, as before stated, contain some elegant specimens of lyrical poetry. The "Songs" of Dowland,§ the "Ballets" of Morley,|| the "Ayres" of Campion,¶ and the "Madrigals" of Gibbons,\*\* especially, abound with charming effusions of purity and fancy. Selections from the musical publications

\* See instances in John Mundy's "Songs and Psalmes," 1594; and Thomas Morley's "Madrigalls to foure Voyces," 1594.

† Patents for almost every thing became so common at this time, that the House of Commons took them into consideration the 43 Eliz.

‡ The imprint of Richard Carlton's "Madrigals to Five Voyces," 1601, is—"Printed by Thomas Morley, dwelling in Little St. Helens." This is the only instance of Morley's name appearing, by right of his patent, as that of the printer.

§ "A peculiar interest attaches to one of the pieces in John Dowland's 'First Book of Songs' (*My thoughts are wing'd with hopes*), on account of the initials W. S. being appended to it in a manuscript of the time preserved in the Hamburg City Library: it is inserted in 'England's Helicon,' 4to. 1600, as from Dowland's 'Book of Tablature,' without any name or initials; and looking at the character and language of the piece, it is at least not impossible that it was the work of our great dramatist, to whom it has been assigned by some continental critics."—See Collier's *Lyrical Poems*, printed for the members of the Percy Society, p. vi.

|| There is some reason to believe that this collection was written by Michael Drayton. See Collier's "Lyrical Poems," p. 5. Many of the pieces, however, are translations or imitations of the Balletti of Gastoldi. See the introductory remarks prefixed to my reprint for the Musical Antiquarian Society.

¶ These "Ayres" were not known to Haslewood when he wrote the biographical notice of Campion, prefixed to his "Observations on the Arte of English Poesie." See "Ancient Critical Essays upon English Poets and Poesy," 4to. 1815. I take this opportunity of noticing that "Thomas Campion, Doctor of Physicke" was buried, March 1, 1619, in the Church of St. Dunstan in the West. Haslewood was not correct in identifying him with Thomas Campion, gent. who made his will in October, 1621.

\*\* It has been asserted that the poetry of this collection was written by Sir Christopher Hatton, the nephew of the Lord Chancellor of England. This, however, could not have been the case, as nos. 2, 3, 4, and 5 are certainly the productions of Joshua Sylvester; no. 15 is part of a longer poem by Dr. Donne. The passage, then, in the dedication to Sir Christopher Hatton,—“the language they speak you provided them,” merely intimates that Sir Christopher *selected* the poetry.



of this period have been given in Beloe's "Anecdotes of Literature," and in Sir Egerton Brydges' "Censura Literaria," and "British Bibliographer;" but it is to be regretted that no complete collection of Madrigalian poetry has yet been formed.

The late Mr. Haslewood formed a plan for the publication of a work of this description; and, in 1816, the spirited publisher, Robert Triphook, of Old Bond Street, issued a prospectus, of which the following is a copy; but, from some cause or other, not explained, the promised publication never appeared:—

*In the Press:—*LYRICAL GLEANINGS, COMPRISING MADRIGALS, ODES, SONGS, AND SONNETS, CHIEFLY BY ANONYMOUS WRITERS OF THE SIXTEENTH AND PART OF THE SEVENTEENTH CENTURIES; WITH BIBLIOGRAPHICAL NOTICES, BY THE EDITORS.

The Gleanings will form one Volume, which will be printed at the Chiswick Press, in the most elegant manner, on fine writing paper, in post octavo, and only 250 copies will be taken off.

The Materials are drawn from those numerous, elegant, and as yet unexplored Collections of Vocal Poetry, made and composed by BYRD, MORLEY, YONGE, WARD, GIBBONS, LAWES, and other Musicians of eminence in the reigns of Elizabeth, James, and Charles; among them will be found specimens of eminent beauty, highly deserving rescue from the oblivion to which they have been hitherto consigned. It is therefore presumed, that this Volume will prove highly acceptable to the tasteful lover of our Early Poetry, and at the same time form a valuable Supplement to the elegant Miscellanies of PERCY, AIKIN, RITSON, HEADLEY, and ELLIS.\*

In 1837, Mr. Oliphant, the honorary secretary to the Madrigal Society, published an octavo volume, entitled "La Musa Madrigalesca, or a Collection of Madrigals, Ballets, Roundelays, &c., chiefly of the Elizabethan Age, with Remarks and Annotations." This beautifully printed volume, consisting of 338 pages, contains some charming specimens of lyrical poetry; but it is to be regretted that the editor has so frequently modernised and interpolated his text, as almost to destroy its character as a collection of Elizabethan poetry. The remarks and annotations contain some valuable matter; but are too frequently disfigured by frivolity unworthy of the subject.

Mr. Payne Collier's recent contribution to the Percy Society, "Lyrical Poems, selected from Musical Publications between the Years 1589 and 1600," is a work every way to be commended; and it is to be hoped that its learned editor will favour the members of the Society under whose auspices the volume has been produced with a continuation of his interesting subject.†

\* The manuscript of this work was sold in 1833 upon the dispersion of Mr. Haslewood's valuable library.—*See Sale Catalogue*, No. 805.

† Mr. Collier was indebted to my library for the loan of the original copies of the various musical works from which he has given extracts, and should he be induced to carry out the work to its full extent, I shall be delighted to place the whole of my musical treasures (and they are now not few) at his entire disposal.

In preparing the following Catalogue, I was influenced by an impression which has long possessed my mind, that not merely the technical accuracy of bibliographers, but the highest interests of literature, are essentially promoted by whatever tends to facilitate our reference to books which are not easily or frequently to be met with. Even their existence is, perhaps, known by but few; and to whatever department of literature such books may happen to belong, it may very well happen that those who, from office, or by accident, know that they exist, have been engaged in other lines of inquiry, and have, therefore, had no particular motive or occasion for taking notice of them.

“The science of bibliography is of greater extent, value, and dignity than many who use the word inconsiderately may suppose. Perhaps I use the word bibliography improperly; for I do not mean the technical knowledge of degrees of rarity, and better or worse editions, and copies on pink paper, and the like; all this may be an innocent amusement for a gentleman, and a profitable study for a tradesman: and it is well that there should be persons who find pleasure or advantage in collecting and communicating information, even on those points; but it is not what I here refer to. Nor do I mean merely that knowledge of books (valuable as it is) which may be gained from literary history. I mean such a knowledge of books as, if it may not aspire to be called learning, is one of learning’s best helps. In the first place, the knowledge of the fact, that certain books do exist on certain subjects—a species of knowledge apparently very simple, but really very important, and which would have saved many a writer from the disappointment of having to throw aside the labour of years, on finding that it had been anticipated; or, perhaps, from the greater inconvenience of being informed after publication, that what he had said had been much better said, and fully refuted, before he was born. Secondly, in what I may perhaps be allowed to call a personal acquaintance with books—being conversant with the books themselves, so as to give to each some sort of personal identity, and not to conceive that every reference at the bottom of a page is of equal authority, as being to something which one never saw, or could expect to see.”\*

Having thus briefly stated the motives and feelings under which I have compiled the present Catalogue, I would add a few words to the bibliographer, referring especially to ancient *musical works*.

There is one peculiarity about the early collections of Madrigals to which I wish particularly to allude, and that

\* See “A List of some of the early Printed Books in the Archiepiscopal Library at Lambeth, by the Rev. S. R. Maitland.” Privately printed, 8vo. 1843.

is, their publication in separate books or parts. Few book collectors are sufficiently skilled in music to see the evil of separating the parts of music books, or to attempt the retrieving them when once scattered abroad; on the contrary, many learned men have taken a *single* part for the whole of a musical work, and have thought themselves happy in the possession of a book of far less value than a mutilated statue. A single part of the *Cantiones* of Tallis and Byrd, with the word "Discantus" at the top of the title-page, to distinguish it from the Superius, Medius, Bassus, and other parts, was in the possession of Dr. Ward, Gresham Professor of Rhetoric; and he, though one of the best grammarians of his time, mistook that for part of the title, and has given it accordingly. In like manner Ames, a man of singular industry and intelligence in matters that relate to printing, having in his possession the *Morning and Evening Prayer* of 1565, has described it, in his *Typographical Antiquities*, by the title of the "Common Prayer, with Musical Notes, Secundus Contratenor," never imagining that these two latter words were no part of the title, and that he had only one-fourth part of a work which appeared to him to be complete. In another part of the same work, he speaks of "Bassus Canzonets," and "Cantus Canzonets," by Thomas Morley; evidently confounding two odd parts of the same work. Similar mistakes are made by Herbert and Dibdin. Mr. Charles Knight, the well-informed editor of the "Pictorial Shakspeare," speaking of the various literary works which came from the press during Shakespeare's youth, says, "There were Collections of Songs, too, as those of Thomas Whythorne, gentleman, for three, four, or five voices, which found their way into every yeoman's house, when we were a musical people, and could sing in parts. It was the wise policy of the early Reformers, when chantries had for the most part been suppressed, to direct the musical taste of the laity to the performance of the Church service; and many were the books adapted to this end, such as 'Bassus' [! !], consisting of portions of the service to be chanted."\* In a work recently published by the Parker Society, "Select Poetry, chiefly devotional, of the Reign of Queen Elizabeth," the editor, speaking of William Byrd, says, "In 1583, he published a work entitled 'Medius,' &c.!"† Mistakes of this kind are common; and it would

\* See *Pictorial Shakspeare*, Vol. i. pp. 41-42. The work really intended by Mr. Knight is the "Morning and Evening Prayer," printed by John Day in 1560 and 1565. Dr. Dibdin describes it as Day's "Bassus!"

† It is necessary to say that no publication of Byrd's is dated so early as 1583. The date is evidently a mistake for 1588. It would be out of place here to speak of the other inaccuracies with which this work abounds. Seldom indeed

not be difficult to enumerate some even more absurd than those already quoted.

The peculiarity of which I speak—the publication of the Madrigal books in separate parts, 3, 4, 5, or 6, according to the number of voices expressed on the title-page—does not refer to *all* the vocal part-music of the Elizabethan age; but chiefly to those works entitled Madrigals, and published in quarto. The folio volumes (generally entitled “Ayres,” “Songs,” &c., never Madrigals), have all the parts in one volume. For instance, a work in four parts will be thus disposed: On the upper division of the left-hand page, is the “Cantus;” on the lower, the “Tenor;” on the upper division of the right-hand page, is the “Medius;” on the lower, the “Bass.” Thus, four persons can sing from the same book, each taking his respective part. I have been particular, in the following Catalogue, to state the number of parts necessary to complete the work, and also the names of each. When the names of the parts are not given, it will be understood that they are all comprised in one volume in the manner described.

The works to which references are given in the course of the following pages, are as follows. The references to sale catalogues could have been readily multiplied; but there was some doubt as to whether the various entries referred to *single* parts. I have preferred noticing those copies only which appeared, from their description, to be complete.

- BURNEY (Charles, Mus. Doc.) History of Music, from the earliest ages to the present period, 4 vols. 4to. *Lond.* 1776-89.
- HAWKINS (Sir John) A General History of the Science and Practice of Music, 5 vols. 4to. *Lond.* 1776.
- WOOD (Antony a) *Athenæ Oxonienses* ed. by (Rev. Dr.) Philip Bliss, 4 vols. 4to. *Lond.* 1813-20.
- GOSTLING (Rev. William) Catalogue of Valuable and Curious Music, sold by Langford, 8vo. *Lond.* 1777.
- GUISE (Richard) Catalogue of a Reserved Portion of Music, sold by White, 8vo. *Lond.* 1807.
- HORNE (Edmund Thomas Warren) Catalogue of Vocal and Instrumental Music, sold by Leigh and Sotheby, 8vo. *Lond.* 1810.
- PARKER (Rev. John) Catalogue of the Select and Entire Library of Music Books, sold by White, 4to. *Lond.* 1813.
- BURNEY (Charles, Mus. Doc.) Catalogue of the valuable and very fine Collection of Music, sold by White, 4to. *Lond.* 1814.
- BARTLEMAN (James) Catalogue of the very valuable and celebrated Library of Music Books, sold by White, 4to. *Lond.* 1822.
- HORSFALL (James) Catalogue of Valuable Music, sold by White, 4to. *Lond.* 1817.
- JONES (Edward) Catalogue of a Rare Collection of Music, and Works on Music, sold by Sotheby, 8vo. *Lond.* 1825.

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has any publication brought out by a learned society, been so shamefully edited. The paper, print, and binding are alike contemptible. The latter appears to have been copied from a publication of Holywell Street notoriety, rejoicing in the title of “Diprose’s Comic Songster.”

HASLEWOOD (Joseph, F. S. A.) *Catalogue of the Curious and Valuable Library*, sold by Evans, 8vo. *Lond.* 1833.

HEBER (Richard) *Catalogue of the Valuable Library*, sold by Evans and Sotheby, 12 Parts, 8vo. *Lond.* 1834-6.

BRIGHT (Benjamin Heywood) *Catalogue of the Valuable Library*, sold by Sotheby, 8vo. *Lond.* 1845.

In conclusion, I may be allowed to add, that there is one ground on which this Catalogue may claim to be considered as of some value. It is, that (except what is plainly and particularly acknowledged) not one word of title, colophon, or description, has been taken at second-hand, or derived from any source whatever but the book itself.

E. F. R.

*Grosvenor Cottage,  
Park Village, East.*

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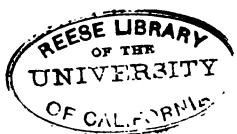
#### ERRATA ET CORRIGENDA.

Page 1, line 13. Read "*Five parts*" instead of "*Six parts*," and dele the word "*Sextus*."

„ 28, No. 25. Read "*You that do live*," instead of "*Yee that, &c.*"

„ 34, No. 32. Read "*Ah vaine*," instead of "*Oh vaine*."

„ 36, No. 12. Read "*flow'ry*" instead of "*flow'ring*."



## Bibliotheca Madrigaliana.

1588.

Psalmes, Sonets, and Songs of Sadnes and Piety, made into Musicke of five parts: whereof some of them going abroad among divers, in untrue coppies, are heere truly corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke: By William Byrd, one of the Gent. of the Queenes Majesties honorable Chappell. 4to. *Printed by Thomas East, the assigne of W. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588. Cum privilegio Regiæ Majestatis.*

Six parts, Superius, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the right honorable Sir Christopher Hatton Knight, Lord Chancellor of England." At the back of the title are "Reasons briefly set downe by the auctor, to perswade every one to learne to sing." At the back of the dedication is "The Epistle to the Reader."

Burney, iii. 84; Hawkins, iii. 287. Gostling's sale, 21; Warren Horne's, 164; Parker's, 242; Bartleman's, 1008; Heber's, (Part viii.) 1569. Another edition, in the same year, without date; but corresponding in every other particular. Heber's copy was without date.

### CONTENTS.

- |                                              |                                                                                                                                  |
|----------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| 1. O God, give eare and do apply.            | 21. Although the heathen poets did.                                                                                              |
| 2. Mine eyes with fervencie of sprite.       | 22. In fields abroad, wher trumpets shril.                                                                                       |
| 3. My soul opprest with care.                | 23. Constant Penelope sends to thee.                                                                                             |
| 4. How shall a young man.                    | 24. <i>La Virginella.</i>                                                                                                        |
| 5. O Lord, how long wilt thou forget?        | 25. Farewell, false love.                                                                                                        |
| 6. O Lord, who in thy sacred tent.           | 26. The match that's made.                                                                                                       |
| 7. Help, Lord, for wasted are those men.     | 27. Prostrate, O Lord, I lie.                                                                                                    |
| 8. Blessed is he that feares the Lord.       | 28. All as a sea, the world no other is.                                                                                         |
| 9. Lord, in thy wrath reprove me not.        | 29. Susanna faire sometime assaulted was.                                                                                        |
| 10. Even from the depth, unto thee, Lord.    | 30. If that a sinners sighes.                                                                                                    |
| 11. Joy not in no earthly blisse.            | 31. Care for thy soule as thing of greatest price.                                                                               |
| 12. Though Amarillis daunce in greene.       | 32. Lullaby, lullaby, my sweet little baby.                                                                                      |
| 13. Who likes to love let him take heed.     | 33. Why do I use my paper, inck, and pen?                                                                                        |
| 14. My minde to me a kingdome is.            | 34. Come to me, grieft, for ever.                                                                                                |
| 15. Where fancy fond for pleasure pleads.    | 35. O that most rare brest. (The two last are entitled "The Funerall Songs of that honorable Gent. Syr Phillip Sidney, Knight.") |
| 16. O, you that heare this voyce.            |                                                                                                                                  |
| 17. If weemen could be faire and never fond. |                                                                                                                                  |
| 18. Ambitious love hath forst me to aspire.  |                                                                                                                                  |
| 19. What pleasure have great princes.        |                                                                                                                                  |
| 20. As I beheld I saw a heardman wild.       |                                                                                                                                  |

1588.

**Musica Transalpina.** Madrigales translated of foure, five, and sixe parts, chosen out of divers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in Musick of voices. 4to. *Imprinted at London by Thomas East, the assignè of William Byrd, 1588. Cum Privilegio Regiæ Majestatis.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the right Honorable Gilbert Lord Talbot, sonne and heire to the right noble and puissant George Earle of Shrewsbury," &c.

Burney, iii. 119; Hawkins, iii. 385. Gostling's sale, (2nd day) 67 and 83; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; E. Jones's, 335; Haslewood, 1110; Heber's, (Part viii.) 1762.

## CONTENTS.

*For 4 voices.*

1. These that bee certaine signes. (*Questi ch' indittio.*) Noe: Fagnient.
2. The faire Diana. (*Non piu Diana.*) Giovan. de Macque.
3. Joy so delights my hart. (*Gioia s'abond' all cor.*) G. P. Prenistino.
4. False Love now shoot. (*Amor ben puoi.*) G. P. Prenistino.
5. O Griefe, if yet my griefe. (*Dolor, se'l mio dolor.*) Baldes. Donato.
6. As in the night. (*Come la notte.*) Baldes. Donato.
7. In wayne he seekes for beautie. (*Per divina bellezza.*) Fillipo di Monte.
8. What meaneth Love to nest him. (*Perche s'annida Amore.*) G. P. Prenistino.
9. Sweet Love when hope. (*Amor quando fiorina.*) G. P. Prenistino.
10. Lady that hand. (*Donna la bella mano.*) M. A. Pordenone.
11. Who will ascend. (*Chi salira.*) G. de Wert.
12. Lady you looke so gentle. (*Donna bella e gentile.*) Cornelio Verdonch.

*For 5 voices.*

13. From what part of the Heaven. (*In qual parte del ciel.*) F. de Monte.
14. In vaine he seeketh for beautie. (*Per divina bellezza.*) F. de Monte.
15. In every place. (*Ogni luogo.*) F. de Monte.
16. Thirsis to dye desired. (*Tirsi morir volea.*) Luca Marenzio.
17. Thirsis that heat refrayned. (*Frenò Tirsi il desio.*) Luca Marenzio.
18. Thus these two lovers. (*Così morirò.*) Luca Marenzio.
19. Susanna fayre sometime of love. (*Susann' un jour.*) Orlando di Lasso.

20. Susanna fayre sometime of love. (*Susann' un jour.*) Alfonso Ferabosco.
21. When shall I cease. (*Chi per voi non.*) Noe: Fagnient.
22. I must depart. (*Io partirò.*) Luca Marenzio.
23. I saw my lady weeping. (*Vidi pianger Madonna.*) Alfonso Ferabosco.
24. Like as from Heaven. (*Come dal ciel.*) Alfonso Ferabosco.
25. So gracious is thy selfe. (*Sci tanto gratiosa.*) Giov. Feretti.
26. Cruell unkind. (*Donna Crudel.*) Giov. Feretti.
27. What doth my pretty darling. (*Che fa, hoggil mio sole.*) Luca Marenzio.
28. Sleepe mine onely Jewell. (*Sonno scendosti.*) Stefano Felis.
29. Thou bring'st her home. (*Tu la ritorni.*) Stefano Felis.
30. Sound out my voice. (*Vestiu' icolli.*) Gianetto Palestina.
31. Liquide and watry perles. (*Liquide perle.*) Luca Marenzio.
32. The Nightingale so pleasant. (*Le Rosignol.*) Orlando di Lasso.
33. Within a greenwood. (*In un Roschetto.*) Giov. Feretti.
34. Sometime when hope relieved mee. (*Gia fu ch'io.*) Rinaldo del Mell.
35. Rubyes and Perles. (*Perli rubini.*) Alf. Ferabosco.
36. O sweet kisse. (*O dolcissimo bascio.*) Alf. Ferabosco.
37. Sometime my hope. (*Gia fu mio dolce sperme.*) Alf. Ferabosco.
38. Lady that hand. (*Donna la bella mano.*) Lelio Bertamy.
39. My hart alas! (*Alma gui dotta.*) Gironimo Conversi.

40. Lady if you so spight me. (*Donna se voi m' odiate.*) Alfonso Ferabosco.
41. When I would thee embrace. (*Quand' io volena.*) G. B. Pinello.
42. Thirsis enjoyed the graces. (*Godea Tirsi gl'amori.*) Alf. Ferabosco.
43. The Nightingale so pleasant. (*Le Rosignol.*) Alf. Ferabosco.
44. The Faire yong virgine. (*La Verginella.*) Will. Byrd.
45. But not so soone. (*Ma non si tosto.*) Will. Byrd.
- For 6 Voyces.*
46. I will go dye for pure love. (*Lo morio d'amore.*) Luca Marenzio.
47. These that bee certaine signes. (*Questi ch'inditio.*) Alf. Ferabosco.
48. So far from my delight. (*Se lungi dal mio sol.*) Alf. Ferabosco.
49. She onely doth not feele. (*Sole voi nòl sentite.*) Alf. Ferabosco.
50. Loe heere my hart. (*Ecco ch'io lasso.*)
51. Now must I part. (*Parta da voi.*) Luca Marenzio.
52. Zephirus brings the time. (*Zephirus torna.*) Gironimo Conversi.
53. But with me wretch. (*Ma per me lasso.*) Gironimo Conversi.
54. I was full neere my fall. (*Tui vicini al cader.*) Alf. Ferabosco.
55. But as the byrd. (*Hor come angel.*) Alf. Ferabosco.
56. I soung sometime. (*Cantai gia.*) Luca Marenzio.
57. Because my love. (*Che la mia donna.*) Luca Marenzio.

## 1589.

Songs of sundrie natures, some of gravitie, and others of myrth, fit for all companies and voyces. Lately made and composed into musick of 3, 4, 5, and 6 parts, and published for the delight of all such as take pleasure in the exercise of that art. By William Byrd, one of the Gentlemen of the Queenes Majesties honorable Chappell. 4to. *Imprinted at London by Thomas Este, the assigne of William Byrd, and are to bee sold at the house of the sayd T. Este, beeing in Aldersgate streete, at the signe of the black horse, 1589.*

Six parts, Superius, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the right honorable my very good Lord Sir Henry Caryl, Baron of Hunsdon," &c. An address "To the Curteous Reader."

Burney, iii. 84; Hawkins, iii. 286. Gostling's sale, 22; Burney's, 331; Warren Horne's, 164; Bartleman's, 1009.

Another edition "Imprinted at London by Lucretia Este, the assigne of William Barley, 1610."

## CONTENTS.

*Songs of three parts.*

1. Lord in thy rage.
2. Right blest are they.
3. Lord in thy wrath.
4. O God which art most mercifull.
5. Lord hear my prayer.
6. From depth of sinne.
7. Attend myne humble prayer.
8. Susanna fayre.
9. The Nightingale.
10. When yonglings first, (*first part*).
11. But when by prooffe, (*second part*).
12. Uppon a sommers day, (*first part*).
13. Then for a bote, (*second part*).
14. The greedy hauke.

*Songs of four parts.*

15. Is love a boy? (*first part*).
16. Boy pittie me, (*second part*).
17. Wounded I am, (*first part*).

18. Yet of us twaine, (*second part*).
19. From Citheron, (*first part*).
20. There carelesse thoughts, (*second part*).
21. If love be just, (*third part*).
22. O Lord my God.
23. While that the sunne.
24. Rejoyce, rejoyce.
25. Cast of all doubtfull care.

*Songs of five parts.*

26. Weeping full sore.
27. Penelope.
28. Compel the hauke to sit.
29. See, see those sweet eyes.
30. When I was otherwise.
31. When first by force.
32. I thought that love had beene a boy.
33. O deere lyfe when may it bee.
34. Love would discharge.



35. From virgins wombe.  
 36. Of gold all burnisht, (*first part*).  
 37. Her breath is more sweet, (*second part*.)

*Songs of six parts.*

38. Behold how good a thing, (*first part*).  
 39. And as the pleasant morning, (*second part*).

40. An earthly tree.  
 41. Who made thee Hob.  
 42. And thinck yee nymphes, (*first part*).  
 43. Love is a fit of pleasure, (*second part*).  
 44. If in thine heart.  
 45. Unto the hills.  
 46. Christ rising againe, (*first part*).  
 47. Christ is risen againe, (*second part*).

1590.

The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson. 4to. *Imprinted at London by Thomas Este, the assigne of William Byrd, and are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the black Horse, 1590.*

Six parts, Superius, Medius, Contra-tenor, Tenor, Sextus, and Bassus, dedicated, in a latin Metrical epistle, to Robert Devereaux, Earl of Essex. A latin Metrical epistle to Luca Marenzio, the celebrated Italian composer.

Burney, iii. 122; Hawkins, iii. 386. Gostling's sale, 67; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; B. H. Bright's (wanting the Sextus), 3985.

CONTENTS.

*Songs of four voices.*

1. When first my heedlesse eyes. (*Non vidi mai.*) Luca Marenzio.  
 2. O merry world. (*I lieti amanti.*) Luca Marenzio.  
 3. Farewell cruell and unkind. (*Veggo dolce mio bene.*) Luca Marenzio.  
 4. Zephirus breathing. (*Zefiro torna.*) Luca Marenzio.  
 5. Faire shepherds queene. (*Madonna sua merce.*) Luca Marenzio.  
 6. Ev'ry singing byrd. (*Vezzosi angeli.*) Luca Marenzio.  
 7. Alas, what a wretched life is this? (*Ahi dispietata.*) Luca Marenzio.  
 8. This sweet and merry month of May. William Byrd.

*Songs of five voices.*

9. Though faint and wasted. (*Lasso ch'io ardo.*) Luca Marenzio.  
 10. Since my heedlesse eyes. (*Quando i vostri.*) Luca Marenzio.  
 11. When all alone my bonny love. (*Sola soletta.*) Giro. Converso.  
 12. When I beheld the faire face. (*Venuta era Madonna.*) Luca Marenzio.  
 13. Alas, where is my love. (*Obime dou el mio ben.*) Luca Marenzio.  
 14. Sweet hart arise. (*Sputavan gia.*) Luca Marenzio.

15. But if the country gods. (*Quando 'mia vivo.*) Luca Marenzio.  
 16. When from my selfe sweet Cupid. (*Madonna mia gentil.*) Luca Marenzio.  
 17. Sweet singing Amarillis. (*Cantana.*) Luca Marenzio.  
 18. Fancy retyre thee. (*Partiro dunque.*) Luca Marenzio.  
 19. How long with vaine complaining. (*Questa di verde.*) Luca Marenzio.  
 20. All ye that joy in wailing. (*Morir non puo' l'mio core.*) G. M. Nanino.

*Songs of six voices.*

21. O heare me heavenly powers. (*Talche dunque.*) Luca Marenzio.  
 22. In chains of hope and fear. (*Ne fero sdegno.*) Luca Marenzio.  
 23. When Meliboeus soull. (*Di nettare.*) Luca Marenzio.  
 24. Now twinkling starrs. (*Sonar le labra.*) Luca Marenzio.  
 25. Unkind, O stay thi flying. (*Crudel perche.*) Luca Marenzio.  
 26. Love hath proclaimed. (*Non rumor di tamburi.*) A. Striggio.  
 27. The fates alas. (*Questa ordi.*) L. Marenzio.  
 28. This sweet and merry month of May. William Byrd.

1593.

Canzonets, or Little Short Songs to three voyces : newly published by Thomas Morley, Bachiler of Musicke, and one of the Gent. of hir Majesties Royall Chappel. 4to. *Imprinted at London by Tho. Est, the assigne of William Byrd, dwelling in Aldersgate street, at the signe of the black Horse, and are there to bee sold, 1593.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the most rare and accomplished Lady, the Ladye Marye Countesse of Pembroke." A second edition, with four additional Canzonets, "*Imprinted by T. Este, 1606;*" and a third "*Printed by William Stansby, Richard Hawkins, and George Latham, 1631.*"

Burney, iii. 101; Hawkins, iii. 387; Wood, *Fasti Oxon.* 241. Gostling's sale, 68 and 69; Haslewood's, 1115. Edition of 1606—Burney's sale, 383; Horsfall's, 263; Bartleman's, 1188; Haslewood, 1118 and 1120.

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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. See, see mine owne sweet jewell.</li> <li>2. Joy, joy doth so arise.</li> <li>3. Crewell you pull away so soone.</li> <li>4. Ladie those eies.</li> <li>5. Hould out my heart.</li> <li>6. God morrow faire ladies.</li> <li>7. Whither awaie so fast.</li> <li>8. Blow shepherds blow.</li> <li>9. Deepe lamenting.</li> <li>10. Farewell disdainefull.</li> <li>11. O fly not, O take some pittie!</li> <li>12. Thirsis, O let pittie.</li> <li>13. Now must I dye.</li> <li>14. Ladye, if I through griefe.</li> </ol> | <ol style="list-style-type: none"> <li>15. Cease mine eyes.</li> <li>16. Doe you not know.</li> <li>17. Where art thou?</li> <li>18. What ailes my darling.</li> <li>19. Say, deere, will you not have mee.</li> <li>20. Arise, get up my deere.</li> </ol> <p style="text-align: center;"><i>Songs added in the editions of 1606 and 1631.</i></p> <ol style="list-style-type: none"> <li>21. Love learns by laughing.</li> <li>22. This love is but a wanton fit.</li> <li>23. Though Philomela lost her love.</li> <li>24. Spring time mantleth everie bough.</li> </ol> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1594.

Songs and Psalmes, composed into 3, 4, and 5 parts, for the use and delight of all such as either love or learne Musicke, By John Mundy, Gentleman, Bachiler of Musicke, and one of the Organists of hir Majesties free Chappell of Windsor. 4to. *Imprinted at London by Thomas Este (the assigne of William Byrd,) dwelling in Aldersgate street, at the signe of the black horse, 1594.*

Five parts, Superius, Contratenor, Tenor, Medius, and Bassus, dedicated "To the Right Honourable, Robert Devorax Earle of Essex, &c." Some verses "To the Reader," signed "Joseph Lupo."

Burney, iii. 54 and 133; Hawkins, iii. 361. Burney's sale, 388; Haslewood's, 1119; Heber's, (Part i.) 4911. A copy in the British Museum.

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><i>Songs of three parts.</i></p> <ol style="list-style-type: none"> <li>1. Prayse the Lord, O my soule.</li> <li>2. Save me, O God! and that with speed.</li> <li>3. O, all ye nations of the Lord.</li> <li>4. Blessed art thou that fearest God,<br/>(the 1st part).</li> <li>5. Thus art thou blest that fearest God,<br/>(the 2nd part).</li> <li>6. Heare my prayer, O Lord.</li> </ol> | <ol style="list-style-type: none"> <li>7. Yee people all, in one accord.</li> <li>8. O Lord, turn not away thy face.</li> <li>9. O come, let us lift up our voyce.</li> <li>10. Of all the byrds that I have heard.</li> <li>11. As I went a walking in the month.</li> <li>12. Turn about and see me.</li> </ol> <p style="text-align: center;"><i>Songs of foure parts.</i></p> <ol style="list-style-type: none"> <li>13. Lord, to thee I make my mone.</li> </ol> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



14. O Lord, of whom I doe depend.
15. Sing yee unto the Lord.
16. I lift my heart to thee.
17. My prime of youth.
18. In deep distresse.
19. The longer I live.
20. The Shepheard Strephon, (*the first part*).
21. Witnese, ye heavens, (*the second part*).
22. Heigh ho! chill go to plow.

*Songs of five parts.*

23. Lord, arise and help.
24. Have mercie on mee, Lord.
25. Unto thee lift I up myne eyes.
26. Were I a King.
27. In midst of woods, (*the 1st part*).
28. The black byrd, (*the 2nd part*).
29. Penelope.
30. Who loves a life.

1594.

Madrigalls to foure Voyces, newly published by Thomas Morley.  
The first booke. 4to. *In London, by Thomas Est in Aldersgate street, at the sign of the black horse, 1594.*

Four parts, Cantus, Altus, Tenor, and Bassus, without dedication. Some verses in praise of the author, signed "Incerto." Each page surrounded by a richly ornamented wood-cut border. A second edition, printed by "T. Este, the assigne of Thomas Morley, 1600," contains two additional Madrigals.

Burney, iii. 101; Hawkins, iii. 334 and 387; Wood, *Fasti Oxon.* 241. Bartleman's sale, 1128. Edition of 1600—Gostling's sale, 67; Haslewood's, 1116.

CONTENTS.

1. Aprill is my mistris face.
2. Clorinda false, adieu thy love.
3. Why sit I here complayning?
4. Since my tears and lamenting.
5. Help! I fall.
6. Lady, why grieve you?
7. In dewe of roses.
8. In every place.
9. Now is the gentle season, (*first part*).
10. The fields abroad, (*second part*).
11. Come, lovers, follow mee.
12. No, no, shee doth but flout mee.
13. I will no more.

14. Besides a fountaine.
15. Sport wee my lovely treasure, (*first part*).
16. O sweet, alas! (*second part*).
17. Hark, jolly shepherds.
18. Hoe, who comes heere?
19. Dye now my hart.
20. Say, gentle nymphes.

*Additional Madrigals in edition of 1600.*

21. Round, round about the wood.
22. On a faire morning.

1595.

The First Booke of Ballets, to five voyces, by Thomas Morley.  
4to. *In London, by Thomas Este, 1595.*

Five parts, Cantus, Medius, Altus, Tenor, and Bassus, dedicated "To the right honorable Sir Robert Cecill, Knight," &c. At the back of dedication a copy of verses by "Mr. M. D. (probably Michael Drayton) to the author." Another edition, in the same year, with Italian words. Again, with English words, in 1600. Reprinted in score by the Musical Antiquarian Society.

Burney, iii. 101; Hawkins, iii. 334. Gostling's sale, 66; Burney's, 415; Horsfall's, 261; Haslewood's, 1117. This set of Ballets is not mentioned by Wood.

CONTENTS.

1. Dainty fine sweet Nimphes.
2. Shoote false Love.
3. Now is the month of Maying.
4. Sing wee and chaunt it.
5. Singing alone.
6. No, no, no, Nigella.
7. My bonny lasse.

8. I saw my lovely Phillis.
9. What saith my daintie darling.
10. Thus saith my Galatea.
11. About the Maypole.
12. My lovely wanton jewell.
13. You that wont.
14. Fyer, fyer.

15. Those daintie daffadillies.
16. Lady those cherries plentie.
17. I love, alas ! I love thee.
18. Loe, shee flies.

19. Leave, alas ! this tormenting.
20. Why weepes, alas !
21. Phillis I faine. (*A dialogue of seven voices.*)

1595.

The First Book of Canzonets to Two Voices, by Thomas Morley, Batchelor of Musick, and one of the Gent. of Her Majesties Royall Chappell. 4to. *Imprinted at London by Thomas Est, the assign of William Bird, 1595.*

Two parts dedicated "To the most virtuous and gentle Lady, the Lady Periam."

Gostling's sale, 68 ; Bartleman's, 1188 ; Hawkins (*Hist.* iii. 334) mentions an edition of 1619 ?

CONTENTS.

*The Canzonets.*

1. Go ye my Canzonets.
2. When lo ! by break of morning.
3. Sweet Nymph come to thy lover.
4. I go before my darling.
5. Miraculous Love's wounding.
6. Lo here another Love !
7. Leave now mine eyes tormenting.
8. Fire and Lightning from Heav'n.
9. Flora wilt thou torment me ?
10. In nets of golden wyres.
11. O thou that art so cruell.

12. I should for grief and anguish.

*The Fantasies.*

13. Il Doloroso.
14. La Girandola.
15. La Bondinella.
16. Il Grillo.
17. Il Lamento.
18. La Caccia.
19. La Sampogna.
20. La Sirena.
21. La Torella.

1597.

Madrigals to 3, 4, 5, and 6 Voyces. Made and newly published by Thomas Weelkes. 4to. *At London, Printed by Thomas Este, 1597.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the Right Worshipfull Master George Philpot, Esq."

Hawkins, iii. 361 and 387 ; Wood, *Fasti Oxon.* 295. Gostling's sale, (1st day) 67, (2nd day) 80 ; Burney's, 415 ; Heber's, (Part viii.) 1569. Reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

*Songs of 3 parts.*

1. Sit downe and sing.
2. My flocks feede not, (*first part*).
3. In black mourne I, (*second part*).
4. Cleere wells spring not, (*third part*).
5. A cuntrie paire.
6. Cease sorrowes now.

*Songs of 4 parts.*

7. Now everie tree renews.
8. Yong Cupid hath proclaim'd.
9. Aye mee my wonted joyes.
10. Three virgin nimphees.
11. Our cuntrie swaines.
12. Loe cuntrie sports.

*Songs of 5 parts.*

13. Your beautie it alureth.
14. If thy deceitfull lookes.
15. Those sweet delightful lilies.
16. Lady your spotlesse feature.
17. Make haste yee lovers.
18. What hast, fair lady ?

*Songs of 6 parts.*

19. Retire my thoughts.
20. Say, deere, when will your.
21. Those spots upon my ladies face.
22. If beautie bee a treasure.
23. My teares doe not availle mee.
24. My Phillis bids me pack.

1597.

*Musica Transalpina.* The Second Booke of Madrigalles to 5 and 6 voices, translated out of sundrie Italian authors, and newly published by Nicolas Yonge. 4to. *At London, Printed by Thomas Este, 1597.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "to the right worshipfull and true lover of Musicke, Syr Henry Lennard, Knight." The arms of the Lennard family are on the back of the title-page.

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, (2nd day) 67 and 83; Burney's, 414; Bartleman's, 414; E. Jones's, 335; Haslewood's, 1111; Heber's (Part viii.), 1762. A copy in the British Museum.

## CONTENTS.

*Songs of five voices.*

1. The white delightfull swanne. *Horatio Vecchi.*
2. Zephirus brings the time. *Alfonso Ferabosco.*
3. So farre deere life. *Giulio Eremita.*
4. Cinthia thy song. *Giovanni Croce.*
5. Fly if thou wilt. *Giulio Eremita.*
6. At sound of hir sweet voyce. *Lucretio Quintiani.*
7. Browne is my love. *Alfonso Ferabosco.*
8. The wine that I so deere got. *Do.*
9. Dolorous mournfull cares. *Luca Marenzio.*
10. In flowre of Aprill's springing. *Alf. Ferabosco.*
11. Hills and woods. *Lucretio Quintiani.*
12. Lady my flame, (*first part.*) *Alf. Ferabosco.*

13. Sweet Lord, (*second part.*) *Do.*
14. Sweet sparkle of love. *Gio. M. Nanino.*
15. Now springs each plant. *Lucretio Quintiani.*
16. Sweet eyes admiring. *Stefano Venturi.*

*Songs of six voyces.*

17. Love quench this heat. *Benedetto Palavicino.*
18. Cruell why dost thou. *Do.*
19. O, gracious and worthiest. *Gio. Croce.*
20. Shall I live so far. *Luca Marenzio.*
21. So saith my faire. *Do.*
22. For grieffe I dye. *Andrea Feliciane.*
23. Daintie white pearle. *Antonio Bicci.*
24. Hard by a christall fountaine. *Gio. Croce.*

1597.

*Canzonets, or Little Short Songs to Foure Voyces:* collected out of the best and approved Italian Authors by Thomas Morley, Gent. of her Majesties Chappell. 4to. *Imprinted at London by Peter Short, dwelling on Bredstreet hill at the signe of the Star and are there to be sold, 1597.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the worshipfull Maister Henrie Tapsfield, Citizen and Grocer of the Cittie of London."

## CONTENTS.

1. Now that each creature. *Giovanni Bassano.*
2. Since that the time. *Giovanni Croce.*
3. Lady let me behold. *Do.*
4. O lady for your love. *Do.*
5. Fine daintie girl. *Giovanni Bassano.*
6. White lillies be her cheeks. *Giovanni Croce.*

7. Flora faire love. *Felice Anerio.*
8. My hart, why hast thou. *Thomas Morley.*
9. Still it frieth. *Do.*
10. Kiss me mine only jewell. *Gio. Bassano.*
11. Faine would I dye. *Ludovico Viadana.*
12. Come shepherd's god. *Horatio Vecchi.*

- |                                                   |                                                 |
|---------------------------------------------------|-------------------------------------------------|
| 13. Weary and windless running. <i>Do.</i>        | 17. Long hath my love. <i>Do.</i>               |
| 14. Miraculous loves wounding. <i>Gio. Croce.</i> | 18. Pearle, christal, gold and ruby. <i>Do.</i> |
| 15. Fast by a brooke. <i>Hor. Vecchi.</i>         | 19. Cease shepheards. <i>Do.</i>                |
| 16. When loe! by breake. <i>Fel. Anerio.</i>      | 20. Daphne the bright. <i>Gio. Croce.</i>       |

## 1597.

The first set of English Madrigals, to 4, 5, and 6 Voyces. Made and newly published by George Kirbye. 4to. *London, Printed by Thomas Este, dwelling in Aldersgate street, 1597.*

Six books, Cantus, Altus, Tenor, Medius, Sextus, and Bassus, dedicated "To the vertuous, and very worthy Gentlewomen, Mistris Anne, and Mistris Frauncis Jermin, daughter to the right worshipfull Syr Robert Jermin, Knight (his very good Maister) G. K. wisheth in this life, increase of all vertues, and in the life to come, the full fruition of all happinesse."

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, 67; Horsfall's, 261; Bartleman's, 1188.

## CONTENTS.

*Songs to 4 voyces.*

1. Loe! heere my heart I leave.
2. Alas! what hope of speeding.
3. What can I doe my dearest?
4. Woe am I, my hart dies.
5. Farewell my love.
6. Sleep now my muse.

*Songs to 5 voyces.*

7. Ah, sweet, alas, when first I saw.
8. Mourne now my soule.
9. Sound out my voyce, (*first part.*)
10. Shee that my plaints, (*second part.*)
11. What, shall I part thus unrewarded?
12. Sorrow consumes mee, (*first part.*)

13. Oh, Heavens! (*second part.*)

14. Why should I love?
15. Sweet love, sweet love.
16. That muse which sung.
17. See what a maze of error.
18. If pittie reigne with beautie.

*Songs to 6 voyces.*

19. Ah, cruell, hatefull fortune!
20. I love, alas, yet am I not beloved!
21. Must I part, my sweet jewell?
22. Up, then, Melpomene, (*first part.*)
23. Why wail we thus? (*second part.*)
24. Sleep now my muse.

## 1597.

The First Booke of Songes or Ayres of foure parts with Tablature for the Lute. So made that all the partes together, or either of them severally, may be song to the Lute, Orpherion, or Viol de Gambo. Composed by John Dowland, Lutenist and Batcheler of Musicke in both the Universities. Also an invention by the said author for two to play upon one Lute. *Nec prosunt domino, quæ prosunt omnibus artes. Folio. Printed by Peter Short, dwelling on Bread Street Hill, at the signe of the Starre, 1597.*

Dedicated "To the right honorable Sir George Carey, of the most honorable order of the Garter, Knight," &c. An address "To the Courteous Reader," in which the author gives some particulars of his travels abroad. A latin Epigram by Thomas Campion.

Hawkins, iii. 325. A second edition "newly corrected and amended," appeared in 1600; a third in 1603; a fourth in 1608; and a fifth in 1613. Guise's sale, 293. Edition of 1600.—Jones's sale, 195. A copy of the edition of 1600 is in the British Museum. This work has been reprinted in Score by the Musical Antiquarian Society.

## CONTENTS.

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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. Unquiet thoughts.</li> <li>2. Who ever thinks or hopes of love?</li> <li>3. My thoughts are winged with hopes.</li> <li>4. If my complaints could passions move.</li> <li>5. Can she excuse my wrongs.</li> <li>6. Now, O know I needs must part.</li> <li>7. Deare if you change, Ile never chuse againe.</li> <li>8. Burst forth my teares.</li> <li>9. Go cristall teares.</li> <li>10. Thinkst thou then by thy fayning.</li> <li>11. Come away, come sweet love.</li> <li>12. Rest awhile your cruell cares.</li> </ol> | <ol style="list-style-type: none"> <li>13. Sleepe wayward thoughts.</li> <li>14. All ye whom love of fortune.</li> <li>15. Wilt thou unkind thus reave me.</li> <li>16. Would my conceit.</li> <li>17. Come againe! sweet love, doth now invite.</li> <li>18. His goulden locks Time hath to silver turned.</li> <li>19. Awake sweet love thou art return'd.</li> <li>20. Come heavy sleepe.</li> <li>21. Away with these selfe loving lads.</li> </ol> <p style="margin-left: 40px;">"A Galliard for two to play upon one Lute at the end of the booke."</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1597.

Canzonets or Little Short Aers to five and sixe voices. By Thomas Morley, Gentleman of her Highnesse Chappell. 4to. *London: Printed by Peter Short, dwelling on Bredstreet hil at the Signe of the Star, 1597.*

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, Dedicated "To the Right Honorable Sir George Carey, Knight Marshall of Her Majesties Household, Governor of the Isle of Wight," &c. The Cantus part contains a Lute accompaniment in Tablature, to the first fifteen Canzonets.

Burney, iii. 101; Hawkins, iii. 334. Horsfall's sale, 261; Heber's, (Part viii.) 1569; Stretzell's 1254. Copies in the Ashmolean and British Museum libraries. Wood mentions an edition of the date of 1595?

## CONTENTS.

*Of five voices.*

1. Fly love that are so sprightly.
2. False love did me invigle.
3. Adue, adue, adue.
4. Love's folke in greene araying.
5. Love tooke his bow and arrow.
6. Lo! where with flowery head.
7. O grieve even in the bud.
8. Sovereigne of my delight.
9. Our Bony Bootes could toot it.
10. Ay me the fatal arrow.
11. My Nymph, the deare.
12. Cruell wilt thou persever.

13. Sayd I that Amarillis.
14. Damon and Phillis squared.
15. Lady you thinke you spite me.
16. Yon blacke bright starres.

*Of six voices.*

17. I follow loe the footing.
18. Stay hart, run not so fast.
19. Good love then fie thou to her.
20. Lady you see time flieth.
21. Harke! Alleluia.

(A reverend Memoriall of that honorable true gentleman, Henry Noel, Esquier.)

1597.

The Cittharn Schoole by Antony Holborne, Gentleman, and Servant to her most excellent Majestie. Herewith are added sixe short Aers, Neopolitan like, to three voyces without the Instrument, done by his brother William Holborn. 4to. *At London, Printed by Peter Short, dwelling on Bread-street hill, at the signe of the Starre, 1597.*

Dedicated "To the Right honorable noble and most worthy Lord Thomas Lord Burgh" &c. Preface, "To the proficient Scholler or lover of the Cittharn." At the end of the lessons is the following note:—"Hereafter do follow Sixe

short Aers or Canzonets to three voyces, being the first fruites of Composition doone by his brother William Holborne."

Unknown to Musical historians and bibliographers. A copy, probably unique, formerly belonging to Evelyn, is in the Editor's library.

## CONTENTS.

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| 1. Change then, for lo, she changeth. | 4. Sweet I grant that I am as blacke. |
| 2. Since Bonny-Boots was dead.        | 5. Gush forth my teares.              |
| 3. Here rest my thoughts.             | 6. Sit still and sturre not Lady.     |

1598.

The First set of English Madrigals to 3, 4, 5, and 6 voices. Newly composed by John Wilbye. 4to. *At London, Printed by Thomas Este, 1598.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the Right Worshipfull and vallorous Knight Sir Charles Cavendish." The dedication subscribed "From th' Augustine Fryers, the XII of Aprill, 1598."

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, (2nd day) 67 and 81; Burney's, 411 and 414; Horsfall's, 261; Bartleman's, 1188; Heber's, 1112.

A copy in the British Museum. Reprinted in score by the Musical Antiquarian Society.

## CONTENTS.

*Songs to 3 voices.*

1. Fly love aloft.
2. Away, thou shalt not love mee.
3. Ay mee, can every rumour.
4. Weepe O mine eies.
5. Deere pittie how? ah how?
6. Yee restlesse thoughts.

*Songs to 4 voices.*

7. What needeth all this travaile, (*first part.*)
8. O foolcs can you not see? (*second part.*)
9. Alas! what hope of speeding.
10. Lady when I behold.
11. Thus saith my Cloris bright.
12. Adew, sweet Amarillis.

*Songs to 5 voices.*

13. Dye, haplesse man.

14. I fall, I fall, O stay mee, (*first part.*)
15. And though my love abounding, (*second part.*)
16. I always beg, (*first part.*)
17. Thus Love commands, (*second part.*)
18. Lady your words doe spight mee.
19. Alas! what a wretched life.
20. Unkinde, O stay thy flying.
21. I sung sometimes my thoughts.
22. Flora gave mee fairest flowers.

*Songs to 6 voices.*

23. Sweet love if thou wilt gaine.
24. Lady when I behold.
25. When shall my wretched life.
26. Of joyes and pleasing paines.
27. My throte is sore.
28. Cruell, behold my heavie ending.
29. Thou art but yong, thou sai'st.
30. Why dost thou shoot?

1598.

Madrigals to five voyces, selected out of the best approved Italian authors. By Thomas Morley, Gentleman of hir Majesties Royall Chappel. 4to. *At London, Printed by Thomas Este, 1598.*

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, dedicated "To the worshipfull Sir Gervais Clifton, Knight."

Burney, iii. 101; Hawkins, iii. 387. Gostling's sale, 66; Burney's, 414; Heber's, (Part viii.), 1569; B. H. Bright's, 3985. Wood mentions an edition of the date of 1595?

## CONTENTS.

- |                                                     |                                                         |
|-----------------------------------------------------|---------------------------------------------------------|
| 1. Such pleasant boughes. <i>Alfonso Ferabosco.</i> | 2. Sweetly pleasing singest thou. <i>Batista Mosto.</i> |
|-----------------------------------------------------|---------------------------------------------------------|



- |                                                                |                                                           |
|----------------------------------------------------------------|-----------------------------------------------------------|
| 3. I think that if the hills. <i>Alfonso Ferabosco.</i>        | 15. I languish to complaine. <i>Alfonso Ferabosco.</i>    |
| 4. Come lovers fourth. <i>Giovanni Feretti.</i>                | 16. Loe! how my colour. <i>Hippolito Sabino.</i>          |
| 5. Loe! ladies where my love comes. <i>Rugiero Giovanelli.</i> | 17. Thirsis on his faire Phillis. <i>Incerto.</i>         |
| 6. As I walked. <i>Rugiero Giovanelli.</i>                     | 18. For verie grieffe I dye. <i>Rugiero Giovanelli.</i>   |
| 7. Delay breeds danger. <i>Rugiero Giovanelli.</i>             | 19. The Nightingale, (first part.) <i>Peter Phillips.</i> |
| 8. My ladie still abhors mee. <i>Giovanni Feretti.</i>         | 20. O false deceit, (second part.) <i>Peter Phillips.</i> |
| 9. Doe not tremble. <i>Horatio Vecchi.</i>                     | 21. As Mopsus went. <i>Stephano Venturi.</i>              |
| 10. Hark! and give eare. <i>Giulio Belli.</i>                  | 22. Flora, faire Nimphe. <i>Giovanni Feretti.</i>         |
| 11. Life tell me. <i>Horatio Vecchi.</i>                       | 23. Mysweet Layis. <i>Giovanni di Macque.</i>             |
| 12. Soden passions. <i>Allessandro Orologio.</i>               | 24. Say sweet Phillis. <i>Alfonso Ferabosco.</i>          |
| 13. If silent. <i>Alfonso Ferabosco.</i>                       |                                                           |
| 14. O my loving sweet hart. <i>Luca Marenzio.</i>              |                                                           |

## 1598.

Ballets and Madrigals to five voyces, with one to 6 voyces, newly published by Thomas Weelkes. 4to. *At London, Printed by Thomas Este, 1598.*

Five parts, Cantus, Altus, Tenor, Medius, and Bass, dedicated "To the right worshipfull his Master, Edward Darcy, Esquier, Groome of her Majesties privie Chamber." Another edition, "*Printed by T. Este the assigne of William Barley, 1608.*"

Hawkins, iii. 361 and 387; Wood, (*Fasti Oxon.*) 295. Edition of 1608—Gostling's sale, (2nd day) 67 and 81; Horsfall's, 263; Bartleman's, 1188; Burney's, 415.

## CONTENTS.

- |                                            |                                                    |
|--------------------------------------------|----------------------------------------------------|
| <i>To five voices.</i>                     |                                                    |
| 1. All at once well met faire ladies.      | 14. Sing shepherds after mee.                      |
| 2. To shorten winter's sadnesse.           | 15. Welcome sweet pleasure.                        |
| 3. Sweet love I will no more.              | 16. Ladie your eye.                                |
| 4. Whilst youthful sports.                 | 17. Wee shepherds sing.                            |
| 5. On the plaines, fairie traines.         | 18. I love and have my love regarded.              |
| 6. Sweet hart arise, why do you sleepe.    | 19. Come clap thy hands, (first part.)             |
| 7. Give me my hart and I will goe.         | 20. Phillis hath sworne, (second part.)            |
| 8. Harke! all ye lovely saints above.      | 21. Farewell my joy, adue my love.                 |
| 9. Say daintie dames shall we goe play?    | 22. Now is my Cloris.                              |
| 10. Phillis goe take thy pleasure.         | 23. Unto our flocks sweet Corolus.                 |
| 11. In pride of May.                       |                                                    |
| 12. Sing wee at pleasure.                  | <i>To six voices.</i>                              |
| 13. Now is the bridalls of faire Choralis. | 24. Cease now delight, give sorrow leave to speak. |

## 1598.

Canzonets to fowre voyces, with a song of eight parts. Compiled by Giles Farnaby, Bachilar of Musicke. 4to. *London: Printed by Peter Short, dwelling on Bredstreet hil, 1598.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the right worshipfull Maister Ferdinando Heaburn, Groome of her Majesties Privie Chamber." At the back of the dedication are four commendatory verses by Antony Holborn, John Dowland, Richard Alison, and Hugh Holland.

Hawkins, iii. 367; Wood, (*Fasti Oxon.*) 257. A copy in the British Museum.

## CONTENTS.

- |                                            |                                          |
|--------------------------------------------|------------------------------------------|
| 1. My Ladye's collar'd cheeks.             | 12. Susanna faire sometime.              |
| 2. Carters now cast down your whips.       | 13. Love shooting among many.            |
| 3. Phillida bewailed the want of Coridon.  | 14. Love shooting at another.            |
| 4. Daphne on the rainebow.                 | 15. Ay me, poore hart.                   |
| 5. Blind Love was shooting.                | 16. Sometime she would and sometime not. |
| 6. Pearce did love fair Petronel.          | 17. Among the dafadillies.               |
| 7. Pearce did dance with Petronel.         | 18. Simpkin said that Sisse was faire.   |
| 8. The wavering planet.                    | 19. Ladie when I behold your passions.   |
| 9. Lady, the sillie flea of all disdained. | 20. Construe my meaning.                 |
| 10. Thrice blessed be the giver.           | 21. Witnes, ye heavens.                  |
| 11. The curtaine drawne I saw my love.     |                                          |

1599.

The First set of English Madrigals to Foure Voices. Newly composed by John Farmer, practicioner in the art of Musicque. 4to. *Printed at London in Little Saint Helens by William Barley, the assigne of Thomas Morley, and are to be sold at his shoppe in Gracious-streete, Anno Dom. 1599.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "to the Right Hon. my very good Lord and Master, Edward De Vere, Earle of Oxenford," &c. An address "to the Reader" in which the author claims the merit of having "fitly linkt" his "Musicke to number," thus giving to each "their true effect." The arms of the De Vere family are on the back of the title-page.

Burney, iii. 134; Hawkins, iii. 400. Gostling's sale, 40; Warren Horne's, 165; Bartleman's, 1047; Haslewood's, 461; Heber's, (Part viii.) 1762. The Editor possesses a beautiful copy, which formerly belonged to James the First. Charles Butler, author of "The Principles of Musick," 1636, speaks of "M. John Farmer, author of the Sixteen [seventeen] Madrigals in 4, and the seventeen in twice 4 partes;" but the present work is the only one, in its kind, of this author known to have been printed. The Editor possesses the unique copy of a little tract by Farmer, entitled "Divers and Sundry waies of two parts in one, to the number of fortie, uppon one playn song," &c. *Imprinted by Thomas Este, &c. 1591.*

## CONTENTS.

- |                                                    |                                                            |
|----------------------------------------------------|------------------------------------------------------------|
| 1. You pretie flowers.                             | 10. Who would have thought?                                |
| 2. Now each creature.                              | 11. Swete friend thy absence.                              |
| 3. You'le never leave.                             | 12. The flatt'ring words.                                  |
| 4. Lady my flame, ( <i>first part.</i> )           | 13. Cease now thy mourning.                                |
| 5. Sweete Lord your flame, ( <i>second part.</i> ) | 14. A little pretty bonny lasse.                           |
| 6. Soone as the hungrie Lion.                      | 15. Faire Phyllis.                                         |
| 7. O stay swete Love, ( <i>first part.</i> )       | 16. Take time while time doth last.                        |
| 8. I thought my Love, ( <i>second part.</i> )      | 17. You blessed bowres. ( <i>A song of eight voyces.</i> ) |
| 9. Compare me to the flea.                         |                                                            |

1599.

Madrigalls to Foure Voyces, newly published by John Bennet his first works. 4to. *At London, Printed in Little Saint Helens by William Barley the assigne of Thomas Morley. Cum Privilegio. 1599.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the right worshipful Ralph Assheton, Esq."

Hawkins, iii. 394; Burney, iii. 123. Warren Horne's sale, 164; Heber's, (Part viii.) 1569. Reprinted in Score by the Musical Antiquarian Society.

## CONTENTS.

- |                                    |                                          |
|------------------------------------|------------------------------------------|
| 1. I wander up and downe.          | 10. When as I glaunce.                   |
| 2. Weep silly soule disdained.     | 11. Cruell unkind, my heart thou hast.   |
| 3. So gracious is thy sweet selfe. | 12. O sleepe, fond fancie.               |
| 4. Let goe, why do you stay me?    | 13. Weepe, O mine eyes.                  |
| 5. Come shepherds, follow me.      | 14. Since neither tunes of joy.          |
| 6. I languish to complaine me.     | 15. O grieffe, where shall poor grieffe. |
| 7. Sing out ye Nymphes.            | 16. O sweete grieffe.                    |
| 8. Thirsis, sleepest thou?         | 17. Rest now Amphion.                    |
| 9. Ye restless thoughts.           |                                          |

1599.

Ayres for four Voyces Composed by Michael Cavendish. Folio.  
*London, Imprinted by Peter Short, 1599.*

This work is among the rarest of its class. It is not mentioned by Hawkins or Burney, nor does it occur in any sale Catalogue. The above title is supplied from a rare sheet Catalogue of "Musick bookes printed in England," and published by Thomas Este, 1609. This Catalogue was afterwards included, with additions, by Clavell, in his "General Catalogue of Books printed in England since the dreadful Fire of London 1666. *London, 1675.*"

Cavendish was a contributor to the "Triumphs of Oriana" (see under 1600); nothing is known of his biography.

•1600.

Madrigals of 5. and 6. parts apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 4to. *At London, Printed by Thomas Este, the assigne of Thomas Morley, 1600.*

Six parts, Canto, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To the truly noble vertuous and honorable, my very good Lord, Henry Lord Winsor, Baron of Bradenham."

Horsfall's sale, 261; Heber's, (Part viii.) 1569.

## CONTENTS.

- |                                                               |                                                                   |
|---------------------------------------------------------------|-------------------------------------------------------------------|
| 1. Cold winter's Ice is fled and gone.                        | 7. Why are you Ladyes staying?<br>( <i>first part.</i> )          |
| 2. Now let us make a merry greeting.                          | 8. Harke! harke! I hearesome dauncing,<br>( <i>second part.</i> ) |
| 3. Take heere my heart, I give it thee<br>for ever.           | 9. Lady the birds right fairely are<br>singing.                   |
| 4. O care thou wilt dispatch me, ( <i>first<br/>part.</i> )   | 10. As wanton birds, when day begins to<br>peepe.                 |
| 5. Hence care, thou art too cruel,<br>( <i>second part.</i> ) |                                                                   |
| 6. See where the maids are singing.                           |                                                                   |

1600.

Madrigals of 6 parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 4to. *At London, Printed by Thomas Este the assigne of Thomas Morley, 1600.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the right noble-minded, and most virtuous gentleman Maister George Brooke, Esq."

Hawkins, iii. 361 ; Wood, (*Fasti Oxon.*) 295. Gostling's sale, (2nd day) 78, 79, 80 ; Burney's, 415 ; Haslewood's, 1114 ; Heber's, (Part viii.) 1569.

## CONTENTS.

- |                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. Like two proud armies.</li> <li>2. When Thoralis delights to walke.</li> <li>3. What have the Gods, (<i>first part.</i>)</li> <li>4. Methinks I heare, (<i>second part.</i>)</li> <li>5. Three times a day my prayer is.</li> <li>6. Mars in a furie.</li> </ol> | <ol style="list-style-type: none"> <li>7. Thule the period of cosmographie, (<i>first part.</i>)</li> <li>8. The Andalusian merchant, (<i>second part.</i>)</li> <li>9. A sparrow-hauck proud.</li> <li>10. Noëll, adew thou Courts delight.</li> </ol> |
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## 1600.

The Second booke of Songs or Ayres of 2, 4, and 5 parts, with Tableture for the Lute or Orpherian, with the Violl de Gamba. Composed by John Dowland Batchelor of Musick, and Lutenist to the King of Denmark : Also an excellent lesson for the Lute and Base Viol called Dowland's adew. Published by George Eastland, and are to be sould at his house neere the greene Dragone and Sword in Fleet streete. Folio. *London, Printed by Thomas Este the assigne of Thomas Morley, 1600.*

Dedicated to "the right honourable the Lady Lucie Comptesse of Bedford," and subscribed "from Helsingnoure in Denmarke the first of June, 1600." An acrostic by G. Eastland, on "Lucie Bedford," and an address by the same to "the courteous Reader."

Hawkins, iii. 325. Guise's sale, 293. A copy in the British Museum.

## CONTENTS.

*Songs to two voices.*

1. I saw my ladye weepe.
2. Flow my teares.
3. Sorow, sorow stay.
4. Dye not before thy day.
5. Mourne, mourne.
6. Tymes eldest sonne.
7. Then sit thee downe.
8. When others sings.

*Songs to four voices.*

9. Praise blindnesse.
10. O sweet woods.

11. If fuds of teares.
12. Fine knacks for ladies.
13. Now cease my wandring eyes.
14. Come ye heavie states.
15. White as lillies was hir face.
16. Wofull heart with grieve oppressed.
17. A Shepherd in a shade.
18. Faction that ever dwells in court.
19. Shall I sue, shall I seek for grace.
20. Finding in fields my Silvia all alone.

*Songs to five voices.*

21. Cleare or cloude sweet as Aprill.
22. Humor say, what mak'st thou heere ?

## 1600.

The Triumphs of Oriana, to five and six voices : composed by divers several aucthors. Newly published by Thomas Morley, Batchelor of Musicke, and Gentleman of hir Majesties honourable chappell. 4to. *In London : Printed by Thomas Este, the Assigne of Thomas Morley, 1601.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To the Right Honorable the Lord Charles Howard, Earl of Nottingham, Baron of Effingham, Knight of the Noble Order of the Garter, Lord High Admiral," &c.

This set of Madrigals was written in honour of Queen Elizabeth, who figures under the name of *Oriana*. Sir John Hawkins supposed that the work was

undertaken with a view to alleviate her grief for the death of the Earl of Essex, and that prizes were given by the Earl of Nottingham for the best Compositions for that purpose; but this is mere idle conjecture. Nothing is known of the origin of the work beyond what appears in the title-page and dedication, which throw no light whatever on the subject. The idea of this collection was probably taken from *Il Trionfo di Dori*, a collection of Madrigals by different authors in praise of some Italian dame, published before the year 1597. Every Madrigal ends with the same burden and the poetry of the *Triumphs of Oriana* is very similar to that of *Il Trionfo di Dori*.

Elizabeth has been suspected of having secretly encouraged these complimentary effusions; but we find, on the contrary, that it was made a subject of grave complaint in the Privy Council, that the Spanish Ambassador in one of his letters, had spoken of the Queen, "under the name of Oriana, at which she was much offended." See Despatches of De la Mothe Fenelon; *Life and Times of Sir Thomas Gresham*, by J. W. Burgon.

Burney, iii. 101, 131; Hawkins, iii. 334, 405. Warren Horne's sale, 164; Gostling's, 66 and 67; Burney's, 414; Horsfall's, 261.

This work has been reprinted in Score by Mr. Hawes.

#### CONTENTS.

##### *For five voices.*

1. Hence stars! *Michaell Este.*
2. With angels face. *Daniel Norcome.*
3. Lightly she tripped. *John Munday, M. B.*
4. Long live faire Oriana. *Ellis Gibbons.*
5. All creatures now. *John Benet.*
6. Faire Oriana. *John Hilton, M. B.*
7. The nymphs and shepherds. *George Marson, M. B.*
8. Calme was the aire. *Richard Carlton.*
9. Thus bonny booties. *John Holmes.*
10. Sing shepherds all. *Richard Nicolson.*
11. The faunes and satirs. *Thomas Tomkins.*
12. Come gentle swaines. *Michaell Cavendish.*

13. Withdraw yourselves. *William Cobbold.*

14. Arise! awake! *Thomas Morley.*

##### *For six voices.*

15. Faire nymphs. *John Farmer.*
16. The lady Oriana. *John Wilbye.*
17. Hark! did ye ever hear. *Thomas Hunt.*
18. As Vesta was. *Thomas Weelkes.*
19. Fayre Oriana. *John Milton.*
20. Round about. *Ellis Gibbons.*
21. Bright Phoebus. *George Kirbye.*
22. Faire Oriana. *Robert Jones.*
23. Faire Citharea. *John Lisle.*
24. Hard by a christal fountain. *Thomas Morley.*
25. Come, blessed bird! *Edward Johnson, M. B.*

#### 1600.

The First booke of Aires, or little Short Songes to sing and play to the Lute with the Base-Viol. By Thomas Morley. *London*, 1600.

Mentioned by Hawkins, iii. 334.

#### 1601.

A Booke of Ayres, set foorth to be song to the Lute, Orpherian, and Base Violl, by Phillip Rosseter, Lutenist: and are to be solde at his house in Fleetstreete, neere to the Gray-hound. Folio. *At London, Printed by Peter Short, by the assent of Thomas Morley*, 1601.

Dedicated "To the right vertuous and worthy Knight, Sir Thomas Mounson." An address "to the Reader." The work is divided into two parts, the first part of which, both poetry and music, is by Thomas Campion.

Hawkins, iv. 29. Philip Rosseter was Master of the children of the Queen's Revels, by patent dated Jan. 4, 1609-10, and under that authority, manager of the play-house in Whitefriars. In 1603, the registers of St. Dunstan's in the West record the baptism of Dudley, son of "Philipp Roseter, Musitioner." In 1609, Rosseter published a work entitled "Lessons for Consort: made by sundry excellent authors, and set to sixe severall instruments; namely, the Treble-Lute, Treble-Violl, Base-Violl, Bandora, Citterne, and the Flute. Lond. Printed by Tho. Este."

*A Table of halfe the Songs contained in this Booke, by T. C.*

- |                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. My sweetest Lesbia.</li> <li>2. Though you are yuong.</li> <li>3. I care not for these Ladies.</li> <li>4. Follow thy faire sunne.</li> <li>5. My love hath vowed.</li> <li>6. When to her lute.</li> <li>7. Turn back you wanton.</li> <li>8. It fell on a sommers daie.</li> <li>9. The Sypres curten.</li> <li>10. Follow your saint.</li> <li>11. Faire, if you expect admiring.</li> </ol> | <ol style="list-style-type: none"> <li>12. Thou art not faire.</li> <li>13. See where she flies.</li> <li>14. Blame not my cheekes.</li> <li>15. When the God of merrie love.</li> <li>16. Mistrall since you so much desire.</li> <li>17. Your faire lookes enflame.</li> <li>18. The man of life upright.</li> <li>19. Hark! all you ladies.</li> <li>20. When thou must home.</li> <li>21. Come let us sound with melodie.</li> </ol> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

*A Table of the rest of the Songs contained in this Booke, made by Philip Rosseter.*

- |                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. Sweete come again.</li> <li>2. And would you see.</li> <li>3. No grave for woe.</li> <li>4. If I urge my kinde desires.</li> <li>5. What heart's content.</li> <li>6. Let him that will be free.</li> <li>7. Reprove not love.</li> <li>8. And would you faine.</li> <li>9. When Laura smiles.</li> <li>10. Long have mine eies.</li> <li>11. Though far from joy.</li> </ol> | <ol style="list-style-type: none"> <li>12. Shall I come if I swim?</li> <li>13. Aie me that love!</li> <li>14. Shall then a trayterous.</li> <li>15. If I hope, I pine.</li> <li>16. Unlesse there were consent.</li> <li>17. If she forsakes me.</li> <li>18. What is a daie.</li> <li>19. Kind in unkindnesse.</li> <li>20. What then is love?</li> <li>21. Whether men doe laugh?</li> </ol> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1601.

Madrigals to five voyces, newly published by Richard Carlton, Priest, Batchelor in Musique. 4to. London, Printed by Thomas Morley, dwelling in Little Saint Helens, 1601.

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, with a Latin dedication "To Thomas Fermer, Esq. of Norfolk." A Preface "To the skillful Musitian," dated "From Norwich, the xxviii of March, 1601."

Not mentioned by Burney or Hawkins. Copies in the libraries of Christ-Church, Oxford; Westminster Abbey; and the British Museum.

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. The love of change hath chang'd the world.</li> <li>2. Content thyselfe with thine estate.</li> <li>3. The selfe same thing that gives mee cause to dye.</li> <li>4. When Flora faire the pleasant tydings, (<i>first part</i>).</li> <li>5. All creatures then with summer, (<i>second part</i>).</li> <li>6. From statly tower, King David sat, (<i>first part</i>).</li> </ol> | <ol style="list-style-type: none"> <li>7. With hir sweet looks, (<i>second part</i>).</li> <li>8. Like as the gentle hart.</li> <li>9. Naught under heaven, (<i>first part</i>).</li> <li>10. So whilome learn'd, (<i>second part</i>).</li> <li>11. Sound saddest notes, (<i>first part</i>).</li> <li>12. Let every sharp, (<i>second part</i>).</li> <li>13. If women can be courteous.</li> <li>14. Naught is on earth more sacred.</li> <li>15. Ye gentle ladies.</li> <li>16. The witlesse boy, that blind is to behold.</li> </ol> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

- |                                                 |                                      |
|-------------------------------------------------|--------------------------------------|
| 17. Who seekes to captivate the freest mindes.  | 19. The heathen gods to love.        |
| 18. Who vowes devotion to faire bewties shrine. | 20. O vaine desire.                  |
|                                                 | 21. Even as the flowers doe weether. |

1601.

The First Booke of Ayres, composed by Robert Jones. Folio. London, T. Este, 1601.

The title of this rare work is supplied from a sheet-catalogue of "Musick Books printed in England," and sold by T. Este. See also J. Stafford Smith's "Musica Antiqua," vol. ii. p. 204, where a specimen of the music is given.

Robert Jones was a celebrated performer on the Lute, and was concerned, in conjunction with Phillip Rossiter, in the management of the theatre in Whitefriars. (See Collier's "Annals of the Stage," vol. i. p. 395.) There is a copy in the British Museum wanting the title-page and dedication.

## A TABLE OF THE SONGS.

- |                                  |                                      |
|----------------------------------|--------------------------------------|
| 1. A woman's lookes.             | 12. Farewell deere love.             |
| 2. Fond wanton youthe.           | 13. O my poore eies.                 |
| 3. Shee whose matchlesse beauty. | 14. If fathers knew.                 |
| 4. Once did I love.              | 15. Life is a Poet's phable          |
| 5. Led by a strong desire.       | 16. Sweete Philomell.                |
| 6. Lie down poore heart.         | 17. That heart wherein all sorrowes. |
| 7. Where ling'ring feare.        | 18. What if I seeke.                 |
| 8. Hero, care not.               | 19. My mistriss sings no other song. |
| 9. When love and time.           | 20. Perplexed sore am I.             |
| 10. Sweete, come away.           | 21. Can modest plaine desire.        |
| 11. Women, what are they?        |                                      |

1601.

The Second Booke of Songs and Ayres, set out to the Lute, the Base Violl the playne way, or the Base by tableture after the leero fashion : Composed by Robert Jones. Folio. Printed by P. S. for Mathew Selman, by the assent of Thomas Morley, and are to be sold at the Inner Temple-gate, 1601.

Dedicated "To the Right Vertuous and Worthy Knight, Sir Henry Leonard." A Preface "To the Reader."

See J. Stafford Smith's "Musica Antiqua," vol. ii. p. 142, for a specimen of the music. A copy in the British Museum.

## A TABLE OF THE SONGS.

- |                                        |                                        |
|----------------------------------------|----------------------------------------|
| 1. Love wing'd my hopes.               | 12. Whither runneth my sweet hart?     |
| 2. My love bound me with a kiase.      | 13. Once did I love.                   |
| 3. O how my thoughts doe beat me.      | 14. Faire women like faire jewels are. |
| 4. Dreames and imaginations.           | 15. Daintie darling kind and free.     |
| 5. Methought this other night.         | 16. My love is neither yong nor old.   |
| 6. Who so is tide must needs be bound. | 17. Love is a bable.                   |
| 7. Fie, fie, what a colle is heere.    | 18. Arise my thoughts.                 |
| 8. Beautie stands further.             | 19. Did ever man.                      |
| 9. Now what is love?                   | 20. To sigh and to be sad.             |
| 10. Love's God is a boy.               | 21. Come sorrow come.                  |
| 11. Over these brookes.                |                                        |

1603.

The Third and Last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with five voices to sing thereto. By John Dowland, Bachelor in Musicke, and Lutenist to the

most high and mightie Christian the fourth, by the grace of God, King of Denmark and Norway, &c. Folio. *Printed at London by P. S. for Thomas Adams, and are to be sold at the signe of the white Lion in Paules churchyard, by the assignement of a Patent granted to T. Morley, 1603.*

Dedicated "To my honorable good friend John Souch, Esquire, for many curtesies for which I imbolden myselfe presuming of his good favour, to present this simple worke, as a token of my thankfulness." An "Epistle to the Reader."

Guise's sale, 293. A copy in the British Museum.

#### A TABLE OF ALL THE SONGS.

- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| 1. Farewell too faire.                | 12. By a fountaine where I lay.      |
| 2. Time stands still.                 | 13. Oh what hath overwrought.        |
| 3. Behold a wonder heere!             | 14. Farewell unkind farewell.        |
| 4. Daphne was not so chaste.          | 15. Weepe you no more.               |
| 5. Me, me, and none but me.           | 16. Fie on this faining.             |
| 6. When Phoebe first did Daphne love. | 17. I must complaine, yet do enjoy.  |
| 7. Say love if ever thou didst finde. | 18. It was a time when silly bees.   |
| 8. Flow not so fast ye fountaines.    | 19. The lowest trees have tops.      |
| 9. What if I never speede.            | 20. What poore astronomers are they. |
| 10. Love stood amaz'd.                | 21. Come when I call.                |
| 11. Lend your cares to my sorrow.     |                                      |

1604.

Madrigales to 3, 4, and 5 parts: apt for Viols and Voices. Newly composed by Michael Este. 4to. *In London, Printed by Thomas Este.*

Five parts, Cantus, Medius, Altus, Tenor, and Bass, dedicated "To the Right Worshipful, and my verie good friend Sir John Crofts, Knight."

Burney, iii. 133. Gostling's sale, 38; Burney's, 415.

#### CONTENTS.

##### *Songs to 3 voices.*

1. O come againe my love.
2. In the merry month of May, (*first part*).
3. Coridon would kisse her then, (*second part*).
4. Young Cupid hath proclaim'd.
5. To bed, to bed she calls.
6. Oh doe not run away.
7. In an evening as I was walking.
8. Alas! must I run away?

##### *Songs to 4 voices.*

9. O stay, faire cruell, doe not still torment me.
10. My hope a counsell with my love.
11. Pittie, deere love, my pittie moving words.
12. Mopsie leave off to love.

13. Sweet love I erre, and doe my error know.
14. In vain my tongue thou begst to ease my care.
15. When on my deare I doe demand the due.
16. Joy of my life that hath my love in hould.

##### *Songs to 5 voices.*

17. All yee that joy in wayling.
18. My prime of youth, (*first part*).
19. The spring is past, (*second part*).
20. Faire is my love my deere and only jewell.
21. Slie thee, if you will, (*first part*).
22. What thing more cruell, (*second part*).
23. Ye restless cares, companions of the night.
24. You mournfull gods.

1604.

The first set of English Madrigales to 3, 4, 5, and 6 voices. Newly composed by Thomas Bateson, practitioner in the Art



of Musicke, and Organist of the Cathedral Citie of Chester,  
1604. 4to. *In London, Printed by Thomas Este.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To my honorable and most respected good friend Sir William Norres, Knight of the honorable order of the Bath."

At the back of the dedication is the Madrigal "When Oriana walkt to take the ayer," with the following note: "This Song was sent too late, and should have been printed in the set of Orianas: but being a work of this author, I have placed it before this set of his songs."

Hawkins, iii. 375. Burney's sale, 415; Bartleman's, 1188; Gostling's, 67. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

*Songs to 3 voices.*

1. Beautie is a lovely sweet.
2. Love would discharge the dutie.
3. The Nightingale so soone as Aprill.
4. Aye me, my mistresse scorns my love.
5. Come, follow me faire nymphes.
6. Your shining eyes and golden haire.

*Songs to 4 voices.*

7. Whether so fast, see how the kindly flours.
8. Dame Venus hence to Paphos goe.
9. Downe from above falls Jove.
10. Adué, sweet love, adue.
11. If love be blinde.
12. Phillis farewell.

*Songs to 5 voices.*

13. Those sweet delightfull lillies.

14. And must I needs depart then?
15. Sweet Gemma when I first beheld,  
(*first part*).
16. Yet stay away, be chained to my hart,  
(*second part*).
17. Strange were the life that every man.
18. Alas! where is my love?
19. O fly not love, O fly not me.
20. Who prostrate lyes at women's feet.
21. Sister, awake, close not your eyes.
22. Harke! heare you not heavenly harmony?  
(*Oriana's farewell*).

*Songs to 6 voices.*

23. Deare, if you wish my dying.
24. Faire Hebe, when dame Flora meets.
25. Phillis farewell, I may no longer live.
26. Thirsis, on his faire Phillis.
27. Merely my love and I.
28. Musick some thinkes no musick is.

1604.

Songs of Sundrie Kindes; first Aires to be sung to the Lute and Base Violl. Next, Songs of Sadnesse, for the Viols and Voyces. Lastly, Madrigalles for five Voyces. Newly composed and published by Thomas Greaves, Lutenist to Sir Henrie Pierrepont, Knight. Folio. *London, Imprinted by John Windet, dwelling at Powle's Wharfe at the Signe of the Crosse Keyes, and are there to be solde, 1604.*

Dedicated "To the most worthy gentleman and best affected patron of Musicke, and all Learning, Sir Henry Pierrepont, Knight." Five copies of verses.

A TABLE OF ALL THE SONGS.

*The first are Ayres, to be sung to the Lute and Base-Violl.*

1. Shaded with olive trees.
2. Flora, sweet wanton.
3. Yee bubbling springes.
4. I will not force.
5. I pray thee, sweet John. (*The first part*).
6. Nay, will yee faith? (*The second part*).

7. What is beauty?
8. Stay, Laura. (*The first part*).
9. Inconstant Laura. (*The second part*).

*The second are Songs of Sadnes, for the Viols and Voice.*

10. When I behold.
11. Man first created was.
12. Who keepes in compasse?

- |                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 13. Let dread of paine. ( <i>The first part</i> ).<br>14. So hate of sinne. ( <i>The second part</i> ).<br>15. Woe, when such hate. ( <i>The third part</i> ).<br><i>The third, Madrigals for five voices.</i><br>16. England receive. | 17. Sweet Nymphes. ( <i>The first part</i> ).<br>18. Long have the shepheards. ( <i>The second part</i> ).<br>19. Lady, the melting christall. ( <i>The first part</i> ).<br>20. O that a droppe. ( <i>The second part</i> ).<br>21. Come away, sweet love. |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## 1605.

The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherion, with the Violl de Gamba. Newly composed by F. Pilkington, Bachelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ, in the Citie of Chester. Folio. *London, Printed by T. Este, dwelling in Aldersgate-streete, and are ther to be sould*, 1605.

Dedicated "To the right honourable William Earl of Darby, Lord Stanley, Lord Strange of Knocking, and of the Isle of Man, and Knight of the Most Noble Order of the Garter."

Hawkins, iv. 28. Guise's sale, 293; Bartleman's, 313; Heber's, (Part iv.) 2064. A copy in the British Museum.

## THE TABLE.

- |                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Now peep, boe peep.<br>2. My choise is made.<br>3. Can shee disdaine?<br>4. Alas! faire face.<br>5. Whether so fast?<br>6. Rest, sweet Nymphes.<br>7. Aye mee, she frownes.<br>8. Now let her change.<br>9. Underneath a Cypris shade.<br>10. Sound wofull plaints.<br>11. You that pine in long desire. | 12. Look, Mistress, mine.<br>13. Clime, O hart!<br>14. Thanks, gentle Moone.<br>15. I sigh as sure to weare the fruit.<br>16. Down a down, thus Phillis sung.<br>17. Diaphenia like the Dafdowndillie.<br>18. Beauty sate bathing.<br>19. Musicke, dear solace.<br>20. With fragrant flowers.<br>21. Come, come all you that draw.<br>22. A Pavin for the Lute and Base Violl. |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## 1605.

The First Part of Ayres, French, Pollish, and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards, and Almaines for the Viole de Gambo alone, and other Muscicall Conceites for two Base Viols expressing five partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble. Lastly, for the Leero Viole to play alone, and some Songes to bee sung to the Viole, with the Lute, or better with the Viole alone. Also an invention for two to play upon one Viole. Composed by Tobias Hume, Gentleman. Folio. *London, Printed by John Windet, dwelling at the Signe of the Crosse Keyes at Powle's Wharfe*, 1605.

Dedicated "To the most noble and worthy Lord William Earle of Pembroke," &c. An address "To the understanding Reader." Contains 116 ayres in tablature and the following songs:—

- |                                                                                       |                                                                                    |
|---------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| 1. Sing the praise of honoured wars.<br>2. Tobacco, tobacco, sing sweetly of tobacco. | 3. Fain would I change that note.<br>4. What greater grieve?<br>5. Alas, poor men! |
|---------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|

B. H. Bright's sale, 3072.



1606.

An Howres Recreation in Musicke, apt for Instrumentes and Voyces. Framed for the delight of Gentlemen and others which are wel affected to that qualitie; all for the most part with two trebles, necessarie for such as teach in private families, with a prayer for the long preservation of the King and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late Conspiracie. By Richard Alison, Gentleman and practitioner in this Arte. 4to. *London, Printed by John Windet, the Assigne of William Barley, and are to be sold at the Golden Anchore in Pater Noster Row, 1606.*

Five parts, Cantus, Medius, Altus, Tenor, and Bassus, dedicated "To his good patrone Sir John Scudamore, Knight," whose arms are on the back of the title-page.

Gostling's sale, 15.

#### CONTENTS.

##### *Songs of four voices.*

1. The man upright of life.
2. He only can behold.
3. O, heave heart!
4. In hope a King doth goe to war.
5. Though wit bids wil to blow retreat
6. But yet it seemes a foolish drift.
7. I can no more but hope, good hart.
8. Who loves this life.
9. My prime of youth.
10. The spring is past.

##### *Songs of five voices.*

11. Rest with yourselves.

12. For lust is fraile.
13. Shal I weepe?
14. Can I abide this praunsing?
15. The sturdie rocke.
16. The stately stag.
17. What if a day or a month?
18. Earthe's but a point.
19. There is a garden in her face.
20. Those cheries fairely.
21. Her eyes like angels.
22. Behold, now prayse the Lord.
23. O Lord, bow down.
24. The sacred quire of angels.

1606.

A Booke of Ayres with a Triplicite of Musicke, whereof the First Part is for the Lute or Orpharion, and Viole de Gamba, and 4 Parts to sing, The second part is for 2 Trebles to sing to the Lute and Viole, The third part is for the Lute and one Voyce, and the Viole de Gambo. Composde by John Bartlet Gentleman and praticioner in this Arte. Folio. *London: Printed by John Windet, for John Browne, and are to bee solde at his shoppe in Saint Dunstones churchyard in Fleet street, 1606.*

Dedicated "To the right honorable his singular good Lord and Maister Sir Edward Seymore," &c.

Hawkins, iv. p. 23. Guise's sale, 293; Bartleman's, 299; Heber's (Part iv.) 2066. A copy in the British Museum. John Bartlet took the degree of Bachelor of Music at Oxford, in 1610. See Wood's *Fasti Oxoniensis*, 337.

#### THE TABLE OF THE SONGES.

- |                                                                                                                                                                                                                                 |                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. O Lord thy faithfulness and prayse.</li> <li>2. If ever haplesse woman had a cause.</li> <li>3. From whom my love I lookte.</li> <li>4. Who doth behold my mistresse face.</li> </ol> | <ol style="list-style-type: none"> <li>5. If there be any one whom love.</li> <li>6. I heard of late that love was falne asleepe.</li> <li>7. All my wittes hath will inwrapped.</li> </ol> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>8. Goe wailing verse the issue of thy<br/>sire.</p> <p>9. A pretty Ducke there was.</p> <p>10. Of all the birdes that I do know.</p> <p>11. The Queene of Paphos.</p> <p>12. I would thou wert not faire.</p> <p>13. Unto a flie transformde.</p> <p>14. What thing is love, I pray thee ?</p> <p style="text-align: center;"><i>Songes with 2 Trebles.</i></p> <p>15. Fortune, love, and time.</p> <p>16. Poets to love such power ascribes.</p> | <p>17. Whither runneth my sweet-hart, (<i>the first part</i>).</p> <p>18. Tarry, tarry, are you gone, (<i>the second part</i>).</p> <p style="text-align: center;"><i>Songes for the Lute, Viol de Gambo and Voyce.</i></p> <p>19. Sur-charge with discontent, (<i>the first part</i>).</p> <p>20. The Thrush did pipe, (<i>the second part</i>).</p> <p>21. Then Hesperus on hie, (<i>the third part</i>).</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## 1606.

The Second set of Madrigales to 3, 4, and 5 parts: apt for Viols and Voices. Newly composed by Michael Est. 4to. London, Printed by John Windet the assigne of William Barley, 1606.

Five parts, Cantus, Medius, Altus, Tenor, and Bassus. Dedicated "To the Right Worshipfull Sir Thomas Gerard, Knight."

Gostling's sale, 38; Burney's, 415.

## CONTENTS.

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><i>Songes to 3 voices.</i></p> <p>1. I doe not love my Phillis.</p> <p>2. See Amarillis shamed.</p> <p>3. Why smilest thou, sweet jewell ?</p> <p>4. How merrely wee live.</p> <p>5. Follow me sweet love.</p> <p>6. Round about I follow thee.</p> <p style="text-align: center;"><i>Songes of 4 voices.</i></p> <p>7. In dolorus complaining, (<i>first part</i>).</p> <p>8. Since teares could not obtaine, (<i>second part</i>).</p> <p>9. Why runs away my love? (<i>first part</i>).</p> | <p>10. Why seekes my love? (<i>second part</i>).</p> <p>11. Farewell false love.</p> <p>12. So much to give.</p> <p>13. Sound out my voice, (<i>first part</i>).</p> <p>14. Shee that my plaints, (<i>second part</i>).</p> <p style="text-align: center;"><i>Songes of 5 voices.</i></p> <p>15. Why smilest thou, sweet jewell ?</p> <p>16. Deere, why doe you joy ?</p> <p>17. Now Cloris laughs, (<i>first part</i>).</p> <p>18. Forsaken Thirsia, (<i>second part</i>).</p> <p>19. I fall and rise againe.</p> <p>20. What doth my pretty darling ?</p> <p>21. Hence starres.</p> <p>22. O Metefisicall Tobacco.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## 1606.

Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may bee added, if any shall affect more fulnesse of parts. The seaventh is made in forme of a Dialogue, and can not be sung without two voyces. Invented by John Coprario, *Pius pié*. Folio. At London, Printed by John Windet the assigne of William Barley, for John Browne, and are to be sold at his shop, in S. Dunston's Church-yard, in Fleet street, 1606.

Twenty lines of poetry "To the Ayre," by "John Coprario," and a poem "In honourable memory of the Right noble the Earle of Devonshire, late deceased."

Hawkins, iii. 373. This work is of extreme rarity. A copy in the British Museum.

## CONTENTS.

- |                                                                                                                                                              |                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <p>1. Oft thou hast with greedie ear.</p> <p>2. O sweete flower too quickly fading !</p> <p>3. O the unsure hopes !</p> <p>4. In darknesse let me dwell.</p> | <p>5. My joy is dead.</p> <p>6. Deceitful fancie why deludst thou ?</p> <p>7. Foe of mankind why muredest thou ?</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|

## 1606.

Songs for the Lute-Viol and Voice: Composed by J. Danyel, Batchelor in Musicke, 1606. To Mrs. Anne Grene. Folio. *London, Printed by T. E. for Thomas Adams, at the signe of the White Lyon, Paules-Church Yard.*

A dedication in rhyme to "Mrs. Anne Grene, the worthy Daughter to Sir William Grene of Milton, Knight."

Hawkins, iv. 25. A copy in the British Museum. John Danyel is supposed to have been the brother of Samuel Daniel, the poet laureate and historian, and the publisher of his works in 1623. He was of Christ Church, Oxford, and took his degree of Bachelor of Music in 1604. At the commencement of the reign of Charles the First, he was one of the Court Musicians, and his name occurs among the "Musicians for the Lutes and Voices," in a privy seal, dated December 20th, 1625, exempting the Musicians belonging to the Court from the payment of subsidies.

## CONTENTS.

- |                                                   |                                                        |
|---------------------------------------------------|--------------------------------------------------------|
| 1. Daphne fled from Phebus.                       | 13. Can dolefull notes, ( <i>first part</i> ).         |
| 2. Thou pretie bird!                              | 14. No, let chromatique tunes, ( <i>second part</i> ). |
| 3. Hee whose desires.                             | 15. Uncertaine certaine turnes, ( <i>third part</i> ). |
| 4. Lyke as the Lute.                              | 16. Eies looke no more.                                |
| 5. Stay, cruell stay.                             | 17. If I could shut the gate.                          |
| 6. Dost thou withdraw?                            | 18. I dye when as I doe not see.                       |
| 7. Why canst thou not?                            | 19. What delight can they enjoy?                       |
| 8. Tyme, cruell tyme.                             | 20. Now the earth, the skies, the ayre.                |
| 9. Griefe keepe within, ( <i>first part</i> ).    | 21. Mrs. Anne Grene her leaves bee greene.             |
| 10. Drop not mine eyes, ( <i>second part</i> ).   |                                                        |
| 11. Have all our passions, ( <i>third part</i> ). |                                                        |
| 12. Let not Cloris think.                         |                                                        |

## 1607.

Musicke of Sundrie Kindes, set forth in two Bookes. The first whereof are Aries for 4 Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The Second are Pavens, Galiards, Thumpes, and such like, for two Basse-Viols, the Liera way, so made as the greatest number may serve to play alone, very easie to be performde. Composed by Thomas Ford. Folio. *Imprinted at London by John Windet at the Assignes of William Barley, and are to be sold by John Browne in Saint Dunstons churchyard in Fleet street, 1607.*

The first part dedicated "To the Worthie and Vertuous Knight, Sir Richard Weston;" the second, "To the Worthy and Vertuous Knight, Sir Richard Tichborne."

Hawkins, iv. 25. Guise's sale, 293; Bartleman's, 300; Heber's, (Part iv.) 2065. A copy in the British Museum.

## CONTENTS.

- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| <i>First part.</i>                    |                                      |
| 1. Not full twelve yeares twice told. | 4. Now I see thy lookes were fained. |
| 2. What then is love? sings Coridon.  | 5. Goe passions to the cruell faire. |
| 3. Unto the Temple of thy beautie.    | 6. Come Phillis come.                |
|                                       | 7. Faire, sweet cruell.              |

8. Since first I saw your face.
9. There is a Ladie sweet and kind.
10. How shall I then describe my love?
11. Shut not sweet brest.

*Second part.*

1. A Paven.
2. The Galliard.
3. An Almaine.
4. A Paven.
5. The Galliard.
6. Forget me not.

7. A Paven.
8. An Almaine.
9. The wild goose chase.
10. What you will.
11. And if you do touch me.
12. The Bagpipes.
13. Why not here.
14. Change of Aire.
15. Whip it and Trip it.
16. Kate of Bardie.
17. A snatch and away.
18. A Pill to purge melancholy.

1607.

Captaine Hume's Poeticall Musicke principally made for two basse-viols, yet so contrived that it may be plaied eight severall waies upon sundry instruments with much facilitie.

1. The first way, or musicke, is for one Bass-viole to play alone in parts, which standeth alwaies on the right side of this booke.
2. The second musicke is for two Base-viols to play together.
3. The third musicke for three Basse-viols to play together.
4. The fourth musicke, for two Tenor-Viols and a Basse-viole.
5. The fift musicke for two Lutes and a Basse-viole.
6. The sixt musicke for two Orpherions and a Basse-viole.
7. The seventh musicke, to use the voyce to some of these musicks, but especially to the three Base-viols, or to the two Orpherions, with one Basse-viole to play the ground.
8. The eight and last musicke, is consorting all these Instruments together with the Virginals, or rather with a winde instrument and the voice. Composed by Tobias Hume, Gentleman. Folio. London, Printed by John Windet, 1607.

Dedicated "To the Sacred Majestie of Queene Anne." An "Address to the Reader." A copy in the British Museum.

CONTENTS.

1. Cease leaden slumber dreaming.  
(*The Queenes New yeeres gift.*)

*Instrumental Pieces.*

2. The King of Denmarkes delight.
3. A merry Conceit.
4. Musick and Mirth.
5. The Earle of Montgomeries delight.
6. The lady of Sussex delight.
7. The Duke of Helstone's delight.
8. The Earle of Sussex delight.
9. The Duke of Lennox delight.
10. M.S. Georges delight.
11. What greater grieve.
12. Sweete Musicke.

*Instrumental Pieces.*

13. The Earle of Worcester's favoret.
14. The Lady Arabellas favoret.
15. The Earle of Arundels favoret.
16. The Earle of Southamptons favoret.
17. The Earle of Pembrokes Galiard.
18. The Lord Hayes favoret.
19. The Lord Denys favoret.
20. Sir Christopher Hatttons choice.
21. The King of Denmarkes health.
22. The Hunting Song.  
(Here endeth the hunting song,  
which was sung before two Kings,  
to the admiring of all brave Hunts-  
men.)

1607.

The Description of a Maske presented before the Kinges Majestie at Whitehall, on Twelfth Night last, in honour of the Lord Hayes and his Bride, Daughter and Heire to the Honourable the Lord Denny, their Marriage having been the same Day at Court solemnized. To this occasion other small Poems are adjoynd. Invented and set forth by Thomas Campion Doctor of Phisicke. 4to. *London, Imprinted by John Windet for John Brown and are to be solde at his shop in St. Dunstones Churchyard in Fleet-street, 1607.*

Six leaves at the end containing the Music of five songs as follows :—

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| 1. Now hath Flora.               | 4. Triumph now with joy.            |
| 2. Move now with measured tread. | 5. Time that leads the fatal round. |
| 3. Showes and nightly revels.    |                                     |

"These Songs were used in the Maske, whereof the first two Ayres were made by M. Campion, the third and last by M. Lupo, the fourth by M. Tho. Giles, and though the last three Ayres were devised onely for daunsing, yet they are here set forth with words that they may be sung to the Lute or Violl."

A copy in the Garrick Collection, British Museum. Sold in Rhode's sale for £10 : a copy in Thorpe's Catalogue, 1844, marked £5. 5s.

1607.

The First Set of Madrigals of 3, 4, 5, 6, 7, 8 parts, for Viols and Voices, or for Voices alone, or as you please. Composed by Robert Jones. 4to. *London, Imprinted by John Windet, 1607.*

Title page preserved in John Bagford's Collections for the History of Printing (Harl. MSS. Brit. Mus.) No perfect copy of the work is known to exist. Two parts occurred in Heber's sale, Part viii. No. 1570.

1608.

Ayres or Phantasticke Spirites for three voices, Made and newly published by Thomas Weelkes Gentleman of his Majesties Chappell, Batchelar of Musicke, and Organist of the Cathedral Church of Chichester. 4to. *London, Printed by William Barley, and are to be sold at his shoppe in Gracious street, 1608.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the right noble, and most worthy, Edward Lord Denny, Baron of Waltham."

Hawkins, iii. 361. Gostling's sale, (2nd day) 77, 82, and 85 ; Warren Horne's, 163 ; Bartleman's, 1188.

## CONTENTS.

- |                                     |                                        |
|-------------------------------------|----------------------------------------|
| 1. Come let's begin.                | 12. Aye me, alas, hey hoe !            |
| 2. Jockey thine horne-pipe's dull.  | 13. Late in my rash accounting.        |
| 3. Some men desire spouses.         | 14. Fowre armes, two neckes.           |
| 4. To morrow is the marriage day.   | 15. Lord when I thinke.                |
| 5. Upon a hill, the bonny boy.      | 16. Say, wanton, will you love me ?    |
| 6. Come sirrah, Jacke hoe !         | 17. I bei ligustri e rose.             |
| 7. Tan ta ra ran tan tant.          | 18. Strike it up Tabor.                |
| 8. The Gods have heard my vows.     | 19. Ha, ha, this world doth pass.      |
| 9. Though my carriage be.           | 20. Since Robin Hood.                  |
| 10. The Ape, the Monkey.            | 21. Fa la la, O now weep.              |
| 11. No, no, though I shrinke still. | 22. Alas ! tarry but one halfe howre ? |

23. As deadly serpents lurking.  
 24. Donna il vostro.  
 25. The Nightingale.

26. Death hath deprived me. (6 voices).  
 (A Remembrance of my friend  
 M. Thomas Morley).

1608.

Canzonets to three voyces newly composed by Henry Youll, practicioner in the art of Musicke. 4to. *In London, Printed by Thomas Este, the assigne of William Barley, 1608.*

Three parts, Cantus, Tenor, and Bass, dedicated "To Mr. Nicholas Bacon, Mr. Bacon, Mr. Nathaniell Bacon, and Mr. Lionell Bacon, Sonnes to the worshipfull Mr. Edward Bacon."

## CONTENTS.

- |                                                  |                                                                |
|--------------------------------------------------|----------------------------------------------------------------|
| 1. Each day of thine.                            | 15. The shepheards daughters, ( <i>first part</i> ).           |
| 2. Come love let's walke, ( <i>first part</i> ). | 16. But behold where they, ( <i>second part</i> ).             |
| 3. In yonder dale, ( <i>second part</i> ).       | 17. Say shepheards say, ( <i>first part</i> ).                 |
| 4. See, where this nympe, ( <i>third part</i> ). | 18. But though poore sheepe, ( <i>second part</i> ).           |
| 5. Pipe, shepheards, pipe.                       | 19. In the mery month of May.                                  |
| 6. Onely joy now heare.                          | 20. Come mery lads.                                            |
| 7. Of sweet and daintie flowers.                 | 21. While joyfull spring time.                                 |
| 8. Slow, flow, fresh fount.                      | 22. Earely before the day.                                     |
| 9. In pleasant sommers morning.                  | 23. Where are now those jolly swaines ? ( <i>first part</i> ). |
| 10. Once I thought to die.                       | 24. Now the country lasses, ( <i>second part</i> ).            |
| 11. Awake, sweet love.                           |                                                                |
| 12. Pittie me.                                   |                                                                |
| 13. Cease restlesse thoughts.                    |                                                                |
| 14. Sweet Phillis stay.                          |                                                                |

1608.

Musica Sacra to sixe voyces. Composed in the Italian tongue, by Giovanni Croce. Newly Englished. 4to. *In London, Printed by Thomas Este, the assigne of William Barley, 1608.*

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, with an address "To the vertuous Lovers of Musicke," signed R. H.

Gostling's sale, 67; Warren Horne's, 165; Bartleman's, 1188; Burney's, 414; Heber's, (Part viii.) 1762; B. H. Bright's, (wanting the Sextus) 3985.

## CONTENTS.

- |                                                |                                                |
|------------------------------------------------|------------------------------------------------|
| 1. Lord in thy wrath.—( <i>Psal. 6</i> ).      | 5. Harken O Lord.—( <i>Psal. 102</i> ).        |
| 2. Blessed are they.—( <i>Psal. 32</i> ).      | 6. From profound center.—( <i>Psal. 102</i> ). |
| 3. Lord in thine anger.—( <i>Psal. 38</i> ).   | 7. Listen O Lord.—( <i>Psal. 143</i> ).        |
| 4. Shew mercy Lord on me.—( <i>Psal. 51</i> ). |                                                |

[1608.]

Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 Voyces, by Robert Jones. Folio. *London, [1608].*

Dedicated "To Henrie Prince of Wales." A Preface "To the silent Hearer." The editor is in possession of a copy, (wanting the title-page), in all probability unique. The above title is supplied from a rare sheet catalogue of "Musick Books printed in England," and sold by T. Este.

## CONTENTS.

- |                                          |                                           |
|------------------------------------------|-------------------------------------------|
| 1. Doe not, O doe not prize thy beantie. | 3. Go to bed, sweete Muse, take thy rest. |
| 2. Beantie sate bathing by a spring.     |                                           |



- |                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                   |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4. Shall I looke to ease my grieft?<br>5. What if I sped where I least expected?<br>6. Sweetest, if you like and love me still.<br>7. Cease troubled thoughts to sigh.<br>8. Cinthia Queene of Seas and Lands.<br>9. Blame not my cheekes.<br>10. There is a garden in her face.<br>11. Sweete Love, my onely treasure.<br>12. Thinkst thou, Kate, to put medowne?<br>13. When will the fountaine of my teares be drye? | 14. Flye from the world.<br>15. Happy he who to sweet home retirde.<br>16. Disdaine that so doth fill me.<br>17. Now let her change and spare not.<br>18. Since just disdaine began to rise.<br>19. At her fayre hands how have I grace intreated.<br>20. Oft have I muzde the cause to finde.<br>21. Now have I learned with much a doo at last. |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1609.

The Second set of Madrigales to 3, 4, 5, and 6 parts, apt both four Voyals and Voyces. Newly composed by John Wilbye. 4to. London, Printed by Tho. Este alias Snodham, for John Browne, and are to be sould at his shop in S. Dunstones Church-yard in Fleet street, 1609.

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the most noble and vertuous Lady, the Lady Arbella Stuart."

Gostling's sale, (2d day) 67 and 81; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; Haslewood's, 113; B. H. Bright's, (wanting the Sextus), 3985. Hawkins, (*Hist.* iii. 394), gives the date 1600?

Reprinted in score by the Musical Antiquarian Society.

## CONTENTS.

*Songs to 3 voyces.*

1. Come shepheard swaynes.
2. Flourish yee hillockes.
3. Ah, cruell Amarillis.
4. So light is love.
5. As fayre as morne.
6. O, what shall I doe?
7. I live, and yet methinks I do not breathe.
8. There is a jewell which no Indian mines can buy.

*Songs to 4 voices.*

9. When Cloris heard.
10. Happy streames whose trembling fall.
11. Change me, O heavens.
12. Love not me for comely grace.
13. Fly not so swift my deere.
14. I love, alas! yet am not loved.
15. As matchlesse beauty.
16. Happy, oh happy he.

*Songs to 5 voices.*

17. Sweet hony sucking bees, (*first part*).

18. Yet sweet take heed, (*second part*).
19. All pleasure is of this condition.
20. Oft have I vowde how deerly.
21. Downe in a valley, (*first part*).
22. Hard destinies are love and beauty parted, (*second part*).
23. Weepe O mine eyes!
24. There where I saw her lovely beautie.
25. Yee that doe live in pleasure.
26. A silly silvan kissing heaven-borne fire.

*Songs to 6 voyces.*

27. O wretched man why lov'st thou?
28. Where most my thought, (*first part*).
29. Dispyghtfull thus unto myself, (*second part*).
30. Ah! cannot sighes nor teares.
31. Draw on sweet night.
32. Stay Coridon thou swaine.
33. Softly, O softly drop mine eyes.
34. Long have I made these hills and vallies weary.

1609.

Pammelia. Musicks Miscellanie, or, mixed varietie of Pleasant Roundelayes, and delightfull Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musicall, none so musicall,

as not to all very pleasing and acceptable. 4to. *London, Printed by William Barley, for R. B. and H. W. and are to be sold at the great North doore of Paules, 1609.*

An Address "To the well disposed to reade and to the merry disposed to sing."

This is the earliest printed collection of Catches, Rounds, and Canons in this country, and contains many that are very ancient. The work was edited by Thomas Ravenscroft, Bachelor of Music, whose initials, T. R. B. M. are at the end of the *Address* in some impressions. (See the copy in the British Museum). A second edition "*Printed by Thomas Snodham for Matthew Lownes and John Browne, 1618.*"

Burney, iii. 347; Hawkins, iv. 18. Gostling's sale, (2nd day) 71; E. Jones's, 157; Haslewood's, 1559. The edition of 1618.—E. Jones's sale, 326. A copy of the first edition is in the British Museum.

#### CONTENTS.

##### *Songs of three voices.*

1. Hey hoe! to the green wood.
2. O my fearfull dreames.
3. Jolly Shepheard.
4. All into service.
5. New oysters.
6. Oken leaves.
7. Now God be with old Simeon.
8. Well fare the nightingale.
9. Follow me quickly.
10. Now kisse the cup.
11. New oysters new walefleet oysters.
12. All into service, the belle toles.
13. Hey downe a downe.
14. Miserere nostri.
15. Pietas Omnium.
16. Intende voci orationis.
17. Hæc est vita æterna.
18. Miserere nostri.
19. O prayse the Lord.
20. The nightingale, the mery nightingale.
21. The olde dogge.
22. Joan come kisse me now.
23. My dame has in her hutch.
24. Goe no more to Brainford.
25. Dame lend me a loafe.
26. I am a thirst.
27. There lies a pudding.
28. Hey downe a downe.
29. What happe had I.

##### *Songs of four voices.*

30. Hey downe downe.
31. Ut, re, me, fa, sol.
32. Miserere mei Deus.
33. Conditor Kirie omnium.
34. In te Domine speravi.
35. Exaudi Domine.
36. Ora et labora.
37. Quicquid petieritis.
38. Cantate Domino canticum.
39. Mane nobiscum.
40. Emitte lucem tuam.

41. Fides est anima vita sicut.
42. Descendit Christus de celo.
43. Ascendit Christus in coelum.
44. Adiuna nos deus.
45. O Lord of whom I do depend.
46. Attend my people.
47. O Lord in thee is all my trust.
48. O Lord turne not away.
49. Adieu seul soit honneur.
50. Celebrons sans cesse.
51. Sanct escriture te.
52. Donec aboire.
53. As I me walked in a May morning.
54. The white hen she cackles.
55. The wind blowes out.
56. Jacke boy, ho boy!
57. Blow thy horne.
58. Banbery Ale.
59. A miller, a miller, a miller would I be.
60. Birch and greene holly.
61. The Larke Linit.
62. Trole, trole the bole.
63. Now Robin lend to me thy bow.
64. Farewell mine owne.
65. Fa, mi, re, la, mi.
66. Musing mine owne selfe.
67. To Portsmouth.
68. Come drinke to mee.
69. Let's have a peale.
70. Sing we this roundelay.
71. Ut, re, mi, fa, mi, re, ut.
72. Lady come downe.
73. Love sweet love for evermore.
74. Sing after, fellows.

##### *Songs of five voices.*

75. Come follow me merily.
76. White wine and suger.
77. Libera me Domine.
78. Universa transeunt.
79. Vias tuas domine demonstra.
80. Fides est anima.
81. Si non pavisti occidisti.

- |                                                            |                                                                         |
|------------------------------------------------------------|-------------------------------------------------------------------------|
| 82. Verbum Domini manet.                                   | 93. Domini tibi dei.                                                    |
| 83. Sing you now after me.                                 | 94. Benedic Domine nobis.                                               |
| 84. Jinkin the Jester.                                     | 95. Now thanked be the great god Pan.<br><i>A song of seven voices.</i> |
| 85. Hey ho ! no body at home.                              | 96. Laudate nomen domini.<br><i>Songs of eight voices.</i>              |
| 86. Ut, re, mi, fa, sol, la.                               | 97. Let's have a peale.                                                 |
| 87. Let Lobcocke keep his wife at home.                    | 98. Delicta quis intelligit.<br><i>A song of nine voices.</i>           |
| 88. Ut, re, mi, fa, sol.                                   | 99. Hey hoe ! what shall I say.<br><i>A song of ten voices.</i>         |
| 89. Keep well your ray my lads.                            | 100. Sing we now merily.                                                |
| 90. How should I sing well.<br><i>Songs of six voices.</i> |                                                                         |
| 91. Joy in the gates of Jerusalem.                         |                                                                         |
| 92. Laudate nomen Domini.                                  |                                                                         |

## 1609.

A Musically Dreame, or the Fourth Booke of Ayres : The first part is for the Lute, two voyces and the Viole de Gambo : The second part is for the Lute, the Viole and four voices to sing : The third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres. Composed by Robert Jones. Fol. *London, Imprinted by the Assignes of William Barley and are to be solde in Powles Church yard at the signe of the Crowne, 1609.*

Dedicated to Sir John Levinthorpe. An Address "To all Musically Murmurers."

Hawkins, iv. 26. Bartleman's sale, 301 ; Heber's, (Part iv.) 2067. A copy in the British Museum.

## CONTENTS.

- |                                           |                                          |
|-------------------------------------------|------------------------------------------|
| 1. Though your strangenes frets my heart. | 12. She hath an eye.                     |
| 2. Sweet Kate of late ranne away.         | 13. I know not what.                     |
| 3. Once did I serve a cruell heart.       | 14. Grief of my best love's absenting.   |
| 4. Will said to his Mammy.                | 15. If in this flesh.                    |
| 5. Hark, hark, wot you what ?             | 16. O thred of life when thou art spent. |
| 6. My complaining is not faining.         | 17. When I sit reading all alone.        |
| 7. On a time in summers season.           | 18. Fain would I speak.                  |
| 8. Farewell fond youth.                   | 19. In Sherwood lived stout Robin Hood.  |
| 9. How should I shew my love ?            | 20. Ile caldi sospiri.                   |
| 10. Oh he is gone, and I am here.         | 21. Samor non è che dunque.              |
| 11. And is it night ?                     |                                          |

## 1609.

Deuteromelia : or the second part of Musicks Melodie, or Melodius Musicke of Pleasant Roundelaies ; K. H. Mirth, or Freemans Songs, and such delightfull Catches, *Qui canere potest canat.* Catch, that catch can. *Ut mel os, sic cor melos afficit et reficit.* 4to. *London, Printed for Thomas Adams, dwelling in Paules Church-Yard, at the signe of the White Lion, 1609.*

A curious punning "Address to the Reader." This publication forms the second part to "Pammelia" before described. The meaning of the term *K. H. Mirth*, has given rise to considerable discussion. It is supposed to stand for *King Henry's Mirth* ; that is, songs or catches of a merry nature, which were favourites with that jovial prince.

Hawkins, iii. 408, and iv. 22. Gostling's sale, (2nd day) 71; Bartleman's, 1148; Haslewood's, 1558. Copies in the British Museum, and Bodleian Libraries.

## CONTENTS.

*Freemens Songs of 3 voices.*

1. As it fell on a holy day.
2. The flye she sat.
3. We be souldiers three.
4. By Lans-dale, hey ho!
5. By Lans-dale, *another way*.
6. We be three poor Mariners.
7. Of all the brave birds.

*Rounds or Catches of 3 voices.*

8. Lord heare the poore.
9. Browning Madam.
10. Hold thy peace, thou knave!
11. Glad am I.
12. Margery serve well.
13. Three blinde mice.
14. The great bells of Oesney.
15. Mault's come downe.

*Freemens Songs of 4 voices.*

16. Martin said to his man.
17. Give us once a drink.
18. Who liveth so merry.
19. By a bancke as I lay.
20. To morrow the Fox.
21. Willy I prethee go to bed.
22. Yonder comes a courteous Knight.

*Rounds or Catches of 4 voices.*

23. Ut, re, mi, fa, sol, la.
24. O my love.
25. Go to Jone Glover.
26. The Maide she went.
27. I. C. U. B. A. K.
28. Sing with thy mouth.
29. By hills and dales.
30. The Pigion.
31. Hey downe a downe.

1609.

Ayres by Alfonso Ferrabosco, Folio. *London, Printed by T. Snodham, for John Browne, and are to be sould at his shoppe in S. Dunstone's churchyard in Fleet street, 1609.*

Dedicated "To the most equall to his birth, and above all titles, but his owne Vertue, Heroique Prince Henry." Commendatory verses by Ben Jonson, Dr. T. Campion, and N. Tomkins. This work contains the music to many of Ben Jonson's Plays and Masques.

Burney, iii. 138; Hawkins, iii. 315. Gostling's sale, 40; Guise's, 293; Burney's, 417; Bartleman's, 299; Heber's, (Part iv.) 2066. In the same year, (1609) Ferrabosco printed a collection of "Lessons for Viols," with some introductory lines by Ben Jonson.

## CONTENTS.

1. Like Hermit poore.
2. Come home my troubled thoughts.
3. Come away.
4. Deere when to thee.
5. Faine I would.
6. Come my Celia.
7. So, so, leave off.
8. Young and simple though I am.
9. Drowne not with teares.
10. I am a lover.
11. Why stayes the Bridegroom?
12. Sing we then heroyque grace, (*first part*).
13. Sing the riches of his skill, (*second part*).
14. Sing the nobles of his race, (*third part*).

15. With what new thoughts.
16. Flye from the world.
17. Shall I seeke to ease my grief?
18. If all these cupids now were blinde, (*first part*).
19. It was no pollicie of court, (*second part*).
20. Yes, were the loves, (*third part*).
21. So beantie on the waters.
22. Had those that dwell.
23. If all the ages of the earth.
24. Unconstant love.
25. O eyes, O mortall starres!
26. Faire cruel Nymph, (*Dialogue*).
27. What shall I wish, (*Dialogue*).
28. Tell me O love, (*Dialogue*).

## 1610.

A Muscicall Banquet, furnished with varietie of delicious Ayres, collected out of the best authors in English, French, Spanish, and Italian, by Robert Dowland. Folio. *London, Printed for Thomas Adams, 1610.*

Dedicated "To Sir Robert Sydney, Lord Sydney of Penaburst, Viscount Lisle, &c." The greater part of the English Poetry is by Sir Robert Sydney, and Sir H. Lea.

Hawkins, iv. 25; Wood, *Fasti Oxon.* 242. Heber's sale, (Part iv.) 2067. A copy in the Bodleian library. Robert Dowland succeeded his father, the celebrated John Dowland, as one of the court musicians in 1626. (See *Adit. M.S. Brit. Mus.* No. 5750). He was living in 1641, when his name occurs among the "Musicians for the Waytes," in a privy seal in the Rolls' House.

## CONTENTS.

- |                                                                         |                                                                           |
|-------------------------------------------------------------------------|---------------------------------------------------------------------------|
| 1. Syr Robert Sidney his Galliard.<br><i>John Dowland.</i>              | 6. O deere life when shall it be? <i>Do.</i>                              |
| 2. My heavy spirit opprest with sorrows might. <i>Anthony Holborne.</i> | 7. To plead my faith where faith hath no reward. <i>Daniel Batchelar.</i> |
| 3. Change thy minde since she doth change. <i>Richard Martin.</i>       | 8. In a grove most rich of shade.                                         |
| 4. O eyes leave off your weeping. <i>Robert Hales.</i>                  | 9. Farre from triumphing court. <i>John Dowland.</i>                      |
| 5. Goe my flockes, get you hence. <i>D'incerto.</i>                     | 10. Lady, if you so spight mee. <i>Do.</i>                                |
|                                                                         | 11. In darknesse let me dwell. <i>Do.</i>                                 |

## 1610.

Ayres to Sing and Play to the Lute and Basse-Violl. With Pavins, Galliards, Almaines, and Corantos for the Lyra Violl. By William Corkine. Folio. *London, Printed by W. Stansby for John Browne, and are to be sold at his Shop in Saint Dunstanes Churchyard in Fleete-streete, 1610.*

Dedicated "To the two Honourable Knights, Sir Edward Herbert, of the Noble Order of the Bath, and Sir William Hardy."

Hawkins, iv. 25. Burney's sale, 417. A copy in the British Museum.

## CONTENTS.

- |                                                 |                                    |
|-------------------------------------------------|------------------------------------|
| 1. Sinke downe proude thoughts.                 | 12. Shall a frowne or angrie eye.  |
| 2. Some can flatter, some can faine.            | 13. Almaine.                       |
| 3. Sweete, restraints these showers of kindnes. | <i>Lessons for the Lyra Violl.</i> |
| 4. If streames of teares.                       | 14. Pavin.                         |
| 5. Sweete let me goe.                           | 15. Coranto.                       |
| 6. He that hath no mistrease.                   | 16. Almaine.                       |
| 7. Sweete Cupid ripen her desire.               | 17. Pavin.                         |
| 8. Vaine is all this world's contention.        | 18. Galliard.                      |
| 9. Beautie sate bathing.                        | 19. Galliard.                      |
| 10. Now would chwere hong'd.                    | 20. Whoope! do me no harme.        |
| 11. Think you to seduce me.                     | 21. Galliard.                      |
|                                                 | 22. Fortune.                       |

## 1610.

The Third set of Bookes, wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigals, to 5 and 6 parts, apt

for Viols and Voyces. Newly composed by Michael Easte, Batchelar of Musicke. 4to. *London, Printed by Thomas Snodham, and are to be sold by Matthew Lownes, dwelling in Paules churchyard, at the signe of the Bishop's head, 1610.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the right worshipfull Mr. Henry Wilughby, of Risly, in the Countie of Darby, Esquire."

Burney's sale, 415.

#### CONTENTS.

##### *Songs of five parts.*

1. Sweet muses, (*first part.*) PAS-  
TORAL.
2. Saye me, (*second part.*) Do.
3. My peace and my pleasure, (*third  
part.*) Do.
4. When Israel came out, (*first part.*)  
ANTHEM.
5. What aileth thee? (*second part.*)  
Do.
6. Come life, come death. NEOPOLITAN.
7. Desperavi. FANCIE for instru-  
ments.
8. Peccani. Do.
9. Vidi. Do.
10. Penitet. Do.

11. Credidi. FANCIE for instruments.
12. Vici. Do.
13. Triumphani. Do.
14. Amani. Do.

##### *Songs of six parts.*

15. Poore is the life. NEOPOLITAN.
16. Turn thy face, (*first part.*) AN-  
THEM.
17. O give me the comfort, (*second  
part.*) Do.
18. Dainty white pearle. NEOPOLITAN.
19. Say deere, when will your frowning.  
MADRIGAL.
20. Loe here I leave my heart. Do.
21. Life tell me. Do.
22. Now must I part. Do.

1610.

Two Bookes of Ayres. The First containyng Divine and Morall Songs: The Second Light Conceits of Lovers. To be sung to the Lute and Viols, in two, three, and foure Parts: or by one Voyce to an Instrument. Composed by Thomas Campian. Folio. *London: Printed by Thomas Snodham for Mathew Lownes and J. Browne, cum Privilegio, [1610.]*

Dedicated "To the Right Honourable, both in Birth and Vertue, Francis, Earle of Cumberland." An Address "To the Reader." Another Title, viz.—The Second Booke of Ayres, containing Light Conceits of Lovers. To be sung to the Lute and Viols, in two, and three Parts: or by one Voyce to an Instrument. Composed by Thomas Campian. [*Imprint as before.*]

Dedicated "To the Right Noble and Vertuous Henry Lord Clifford, Sonne and Heyre to the Right Honourable Francis, Earle of Cumberland." Six lines of rhyme "To the Reader." A copy in the British Museum.

#### A TABLE OF THE SONGS.

##### *In the first Booke.*

##### *Songs of 4 parts.*

1. Author of light.
2. The man of life upright.
3. Where are all thy beauties now?
4. Out of my soules depth.
5. View me, Lord, a worke of thine!
6. Bravely deckt, come forth bright  
day.

7. To Musicke bent is my retyred  
minde.
8. Tune thy Musicke to thy hart.
9. Most sweet and pleasing.
10. Wise men patience never want.
11. Never weather-beaten saile.
12. Lift up to heaven, sad wretch.
13. Loe, when back mine eye.

14. As by the streames of Babilon.
15. Sing a song of joy.
16. Awake thou heavy spright.

*Songs of 3 parts.*

17. Come, chearfull day.

18. Seeke the Lord.
19. Lighten heavy heart thy spright.
20. Jacke and Jone they thinke no ill.

*Of 2 parts.*

21. All lookes be pale.

*In the second Booke.*

*Songs of 3 parts.*

1. Vaine men whose follies.
2. How easily wert thou chained?
3. Harden now thy tyred hart.
4. O what unhopt for sweet supply.
5. Where she her sacred bowre adorne.
6. Faine would I my love disclose.
7. Give beauty all her right.
8. O deare that I with thee.
9. Good men shew if you can tell.
10. What harvest half so sweet.
11. Sweet, exclude me not.

12. The peacefull Western wind.
13. There is none, O none but you.
14. Pin'd I am and like to dye.
15. So many loves have I neglected.
16. Though your strangeness.
17. Come away, arm'd with loves.
18. Come you pretty false-eyed.
19. A secret love or two.
20. Her rosie cheekes.

*Of 2 parts.*

21. Where shall I refuge seeke?

1611.

Psalmes, Songs, and Sonnets; some solemne, others joyfull, framed to the life of the words: fit for Voyces or Viols, of 3, 4, 5, and 6 parts. Composed by William Byrd, one of the Gent. of his Majesties honourable Chappell. 4to. *London, Printed by Thomas Snodham, the assigne of W. Barley, 1611.*

Six parts, Cantus, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the Right Hon. Francis, Earle of Cumberland," &c. An address "to all true lovers of Musicke."

Burney, iii. 84; Hawkins, iii. 287. Parker's sale, 241.

CONTENTS.

*Songs of three voices.*

1. The Eagles force subdues.
2. Of flattering speech.
3. In winter cold, (*first part*).
4. Whereat an Ant, (*second part*).
5. Who lookes may leape.
6. Sing ye to our Lord.
7. I have beene yong, but now am old.
8. In christall towers.

*Songs of four voices.*

9. This sweet and merry month of May.
10. Let not the sluggish sleepe.
11. A fained friend.
12. Awake mine eyes.
13. Come jolly swaines.
14. What is life or worldly pleasure.
15. Fantazia, (*for instruments*).
16. Come let us rejoyce.

*Songs of five voices.*

17. Retyre my soule.
18. Arise, Lord, into thy rest.
19. Come, wofull Orpheus.
20. Sing we merrily, (*first part*).
21. Blow up the trumpet, (*second part*).
22. Crowned with flowers.
23. Wedded to will is witlesse.
24. Make ye joy to God.

*Songs of 6 voices.*

25. Have mercy upon me.
26. Fantazia, (*for instruments*).
27. This day Christ was borne.
28. O God that guides.
29. Praise our Lord.
30. Turn our captivitie, O Lord.
31. Ah silly soule!
32. Oh vaine the toyles.

1611.

Melismata: Muscally Phansies fitting the Court, Citie, and Countrey Humours. To 3, 4, and 5 Voyces.

To all delightfull, except to the Spitefull,  
To none offensive, except to the Pensive.

4to. *London: Printed by William Stansby for Thomas Adams, 1611.*

Dedicated "To the Right Worshipfull the true favorers of Musicke, and all vertue, Mr. Thomas Ravenscroft, and Mr. William Ravenscroft, Esquires;" and subscribed "Your Worships affectionate kinseman T(homas) R(avenscroft)."  
An Address "To the Noblest of the Court, Liberaallest of the Countrey, and freest of the Citie."

Gostling's sale, (2nd day) 71; Bartleman's, 1148; Haslewood's, 1560.  
Copies in the Bodleian and British Museum Libraries.

#### A TABLE OF THE SONGS.

##### *Court Varieties.*

1. Canst thou love, (4 voc.)
2. New flowres, (4 voc.)
3. Haste, haste, post haste, (5 voc.)
4. Will ye love me, (5 voc.)
5. Long have I bene perplexed, (3 voc.)
6. Heigho! away the Mare, (4 voc.)

##### *Citie Rounds.*

7. Broomes for old shooes, (4 voc.)
8. I pray, good mother, (3 voc.)
9. My mistris will not be content, (4 voc.)
10. I lay with an old man, (4 voc.)

##### *Citie Conceits.*

11. Where are you, faire Maides? (5 voc.)
12. My master is so wise, (4 voc.)

13. Maides to bed, (4 voc.)
14. O yes, O yes, (4 voc.)

##### *Country Rounds.*

15. He that will an ale-house keepe, (3 voc.)
16. And seest thou my cow, (3 voc.)
17. Kit and Tom chid a, (4 voc.)
18. Derry, ding, ding, dasson, (3 voc.)
19. As I went by the way, (5 voc.)

##### *Country Pastimes.*

20. There were three Ravens, (4 voc.)
21. It was the Frogge in the well, (4 voc.)
22. I have house and land in Kent, (4 voc.)
23. Remember, O thou man, (4 voc.)

1611.

The XII Wonders of the World. Set and composed for the Violl de Gamba, the Lute, and the Voyce to Sing the Verse, all three joyntly, and none severall: also Lessons for the Lute and Base Violl to play alone; with some Lessons to play Lyra-ways alone, or if you will, to fill up the parts with another Violl set Lute-way. Newly composed by John Maynard, Lutenist at the most famous Schoole of St. Julian's in Hartfordshire. Folio. *London, Printed by Thomas Snodham for John Browne, and are to be solde at his Shop in Saint Dunstone's church-yard in Fleet-street, 1611.*

A curious canon on the title page, "Eight parts in one upon the Plaine Song."  
Dedicated "To his ever honoured Lady and Mistris the Lady Joane Thynne, of Cause-Castle in Shropshire."

Hawkins, iv. 24. Copies in the British Museum and Bodleian libraries.

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| <ol style="list-style-type: none"> <li>1. The Courtier. (Long have I lived in Court.)</li> <li>2. The Devine. (My calling is divine.)</li> <li>3. The Souldiour. (My occupation is the noble trade.)</li> </ol> | <ol style="list-style-type: none"> <li>4. The Lawyer. (The Law my calling is.)</li> <li>5. The Phisition. (I studie to uphold.)</li> <li>6. The Marchant. (My trade doth every thing.)</li> </ol> |
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- |                                                                                                                                                                                                                      |                                                                                                                                                      |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>7. The Country Gentleman. (Though strange out landish.)</p> <p>8. The Batchelar. (How many things as yet.)</p> <p>9. The Married Man. (I onely am the man.)</p> <p>10. The Wife. (The first of all our sexe.)</p> | <p>11. The Widdow. (My dying husband knew.)</p> <p>12. The Maide. (I marriage would forswearc.)</p> <p>Twelve Pavins and Galliards for the Lute.</p> |
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## 1611.

The Muses Gardin for delight, or the Fift booke of Ayres onely for the Lute, the basse Violl, and the Voyce. By Robert Jones. Folio. *London*. 1611.

Hawkins, iv. 26. A copy was in the Stafford Collection.

## 1612.

The First set of Madrigals and Mottets of 5 Parts: apt for Violls and Voyces. Newly composed by Orlando Gibbons, Batchelor of Musicke, and Organiste of his Majesties Honourable Chappell in Ordinarie. 4to. *London*, Printed by Thomas Snodham, the assigne of W. Burley, 1612.

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, dedicated "To the Right worthy my much honoured friend, Syr Christopher Hatton."

Burney's sale, 358 and 414; Warren Horne's, 165; Bartleman's, 1188; Heber's, (Part viii.) 1762; B. H. Bright's, 3985. Reprinted in score by the Musical Antiquarian Society.

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- |                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                        |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. The silver swan.</p> <p>2. O that the learned poets.</p> <p>3. I weigh not fortunes frown.</p> <p>4. I tremble not at noise of war.</p> <p>5. I see ambition never pleas'd.</p> <p>6. I feign not friendship where I hate.</p> <p>7. How art thou thrall'd.</p> <p>8. Farewell, all joys.</p> <p>9. Dainty fine bird that art encaged.</p> <p>10. Faire ladies that to love.</p> | <p>11. 'Mongst thousands good.</p> <p>12. Now each flow'ry bank.</p> <p>13. Lais now old.</p> <p>14. What is our life?</p> <p>15. Ah! dear heart, who do you rise?</p> <p>16. Fair is the rose.</p> <p>17. Nay, let me weep.</p> <p>18. Ne'er let the sun.</p> <p>19. Yet if that age had frosted o'er.</p> <p>20. Trust not too much, fair youth.</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## 1612.

The Third and Fourth Booke of Ayres. Composed by Thomas Campian so as they may be expressed by one Voyce with a Violl, Lute, or Opharion. Folio. *London*, Printed by Thomas Snodham. [1612.]

The two books in one, without second title-page. Dedicated (in verse) "To Sir Edward Mounson, Knight." On sign. G. another dedication (also in verse) to the same person. An "Address to the Reader," in which the author says the words are "all mine own."

Hawkins, iv. 24. A copy in the British Museum.

## CONTENTS.

- |                                                                                           |                                                                                                            |
|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| <p><i>The first Booke.</i></p> <p>1. Oft have I sigh'd.</p> <p>2. Now let her change.</p> | <p>3. Were my heart.</p> <p>4. Maids are simple, some men say.</p> <p>5. So tyr'd are all my thoughts.</p> |
|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|

6. Why presumes thy pride?
7. Kinde are her answers.
8. O grieffe! O spight!
9. O never to be moved.
10. Breake now my heart and dye!
11. If Love loves truth.
12. Now winter nights enlarge.
13. Awake thou Spring.
14. What is it that men possesse?
15. Fire that must flame.
16. If thou long'st so much.
17. Shall I come, sweet love?
18. Thrice toss these oaken ashes.
19. Be thou then my beauty.
20. Fire, fire, fire, loe here.
21. O sweete delight.
22. Thus I resolve.
23. Come, O come my life.
24. Could my heart more.
25. Sleepe angry beautie.
26. Silly boy 'tis full moone yet.
27. Never love unless you can.
28. So quick, so hot.
29. Shall I then hope.

*The Second Booke.*

1. Leave prolonging.
2. Respect my faith.
3. Thou joy'st fond boy.
4. Vayle love mine eyes.
5. Every Dame affects good fame.
6. So sweet is thy discourse.
7. There is a garden in her face.
8. To his sweet Lute.
9. Young and simple though I am.
10. Love me or not.
11. What means this folly?
12. Deare if I with guile.
13. O Love where are thy shafts?
14. Beauty is but a painted hell.
15. Are you what your fairlookes express.
16. Since shee, even shee.
17. I must complaine.
18. Thinkest thou to seduce.
19. Her fayre inflaming eyes.
20. Turne all thy thoughts.
21. If any hath the heart.
22. Beauty since you so much desire.
23. Youre fayre lookes.
24. Faine would I wed.

1612.

The Second Booke of Ayres, some to sing and play to the Base-Violl alone: others to be sung to the Lute and Base Violl; with new Corantoes, Pavins, Almains; as also divers new Descants upon old Grounds, set to the Lyra-Violl. By William Corkine. Folio. London: Printed for M. L., J. B., and T. S. Assigned by W. Barley, 1612.

Dedicated "To the Valerous and truly Magnanimous Knight, Syr Edward Dymmocke, the King's Champion." On sign. C 3, a dedication "To the most noble and worthy Brethren, Sir Robert, and Sir Henry Rich, Knights of the Honourable Order of the Bath." Another dedication at the back of sign. E 2, "To the two truly vertuous and discreet gentlewomen, Mrs. Ursula Stapleton, and Mrs. Elizabeth Cope, daughters to the Right Worthy Knights, Sir Robert Stapleton, and Sir Walter Cope."

Heber's sale, (Part iv.) 2066; Gnise's, 293. A copy in the British Museum.

CONTENTS.

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. Each lovely grace my lady doth possesse.</li> <li>2. Truth-trying Time shall cause my mistresse say.</li> <li>3. Two lovers sat lamenting.</li> <li>4. 'Tis true, 'tis day, what though it be?</li> <li>5. Deere, though your minde.</li> <li>6. Shall I be with joyes deceived.</li> <li>7. Downe, downe, proud minde.</li> <li>8. Beware faire Maides.</li> <li>9. The fire to see my woes.</li> <li>10. Goe heavy thoughts downe to the place.</li> <li>11. My deere Mistresse, let us live and love.</li> </ol> | <ol style="list-style-type: none"> <li>12. Man like a Prophet.</li> <li>13. As by a fountaine chaste Diana sat.</li> <li>14. Away, away, call back what you have said.</li> <li>15. When I was borne, Lucina crosse-legg'd sate.</li> <li>16. Shall a smile or guileful glance.</li> <li>17. Wee yet agree, but shall be straight-ways out.</li> <li>18. Fly swift my thoughts.</li> </ol> <p style="text-align: center;"><i>Lessons for Violls.</i></p> <ol style="list-style-type: none"> <li>19. A lesson for two Lyra-Violls.</li> <li>20. If my complaints.</li> <li>21. Prelude.</li> </ol> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

- |                                       |                           |
|---------------------------------------|---------------------------|
| 22. Come live with me and be my love. | 27. Coranto.              |
| 23. Prelude.                          | 28. The Puncckes delight. |
| 24. Walsingham.                       | 29. Pavin.                |
| 25. Coranto.                          | 30. Almaine.              |
| 26. Mounsier's Almaine.               |                           |

## 1612.

A Pilgrimes Solace, wherein is contained Muscally Harmonie of 3, 4, and 5 parts, to be sung and plaid with the Lute and Viols. By John Dowland, Batchelor of Musicke in both the Universities; and Lutenist to the Lord Walden. Folio. *London: Printed for M. L., J. B., and T. S., by the assignment of William Barley.*

Dedicated "To the right honourable Theophilus, Lord Walden." A long address "to the Reader."

Hawkins, iii. 323; Wood, (*Festi, Oxon.*) 242. A copy in the British Museum.

## CONTENTS.

- |                                                 |                                                  |
|-------------------------------------------------|--------------------------------------------------|
| 1. Disdaine me still, that I may ever love.     | 12. In this trembling shadow.                    |
| 2. Sweete stay awhile, why will you?            | 13. If that a sinners sighes be angels food.     |
| 3. To ask for all thy love.                     | 14. Thou mighty God, ( <i>first part</i> ).      |
| 4. Love those beames that breede.               | 15. When David's life, ( <i>second part</i> ).   |
| 5. Shall I strive with wordes to move.          | 16. When the poor crible, ( <i>third part</i> ). |
| 6. Were every thought an eye.                   | 17. Where sinne sore wounding.                   |
| 7. Stay time awhile thy flying.                 | 18. My heart and tongue were twinned.            |
| 8. Tell me true, Love?                          | 19. Up merry mates, to Neptune's praise.         |
| 9. Goe nightly cares, the enemy to rest.        | 20. Welcome blacke night.                        |
| 10. From silent night, true register of moanes. | 21. Cease these false sports.                    |
| 11. Lasso vita mia, mi fa morire.               | 22. A Galliard to Lachrimæ.                      |

## 1613.

The First set of English Madrigals to 3, 4, 5, and 6 parts; apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry. Newly composed by John Ward. 4to. *Printed by Thomas Snodham, 1613.*

Six parts, Cantus, Medius, Altus, Sextus, Tenor, and Bassus, dedicated "To the Honourable Gentleman, and my very good Maister, Sir Henry Fanshawe, Knight." Title in a rich border supported by four figures representing Justice, Mercy, Fortitude, and Prudence. The lower compartment exhibits a lecturer holding forth to a group of figures.

Hawkins, iv. 29. Gostling's sale, (2nd day) 75, 76, 77; Burney's, 410 and 414; Warren Horne's, 163; Horsfall's, 263; Bartleman's, 1169; Heber's, (Part viii.) 1572; B. H. Bright's, 3985.

## CONTENTS.

- |                                                           |                                             |
|-----------------------------------------------------------|---------------------------------------------|
| <i>Songs of three voices.</i>                             |                                             |
| 1. My true love hath my heart, ( <i>first part</i> ).     | 6. Fly not so fast, my only joy.            |
| 2. His hart his wound received, ( <i>second part</i> ).   | <i>Songs of four voices.</i>                |
| 3. O say deere life, when shall these twin borne berries. | 7. A satyre once did runne away.            |
| 4. In health and ease am I.                               | 8. O my thoughts.                           |
| 5. Goe wayling accents goe.                               | 9. Sweet pittie wake.                       |
|                                                           | 10. Love is a dainty milde and sweet.       |
|                                                           | 11. Free from loves bonds.                  |
|                                                           | 12. How long shall I with mournful Musicke. |

*Songs of five voices.*

13. Sweet Philomel, cease thou, (*first part*).
14. Ye silvan nimphe, (*second part*).
15. Flora fayre nimphe.
16. Phillis the bright.
17. Hope of my hart.
18. Upon a banke with roses.

*Songs of six voices.*

19. Retire my troubled soule.

20. Oft have I tendred tributary teares.
21. Out from the vale of deepe dispayre.
22. O divine love, which so aloft.
23. If the deepe sighs, (*first part*).
24. There's not a grove, (*second part*).
25. Dye not fond man.
26. I have entreated.
27. Come sable night.
28. Weepe forth your teares.

1613.

The First set of Madrigals and Pastorals of 3, 4, and 5 parts. Newly composed by Francis Pilkington, Batchelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. 4to. *London, Printed for M. L., J. B., and T. S., the assignees of William Barley, 1613.*

Five parts, dedicated "To Sir Thomas Smith of Hough, in the County of Chester," and subscribed, "From my own mansion in the Monastery, Chester, the 25th day of September, 1612."

Gostling's sale, (2nd day) 66; Warren Horne's, 163; Burney's, 414; Heber's, (Part viii.) 1572; B. H. Bright's, 3985.

Mr. Hawes (*Triumphs of Oriana*, Preface, p. 7.) mentions a copy in the possession of Mr. Haslewood.

## CONTENTS.

*Of 3 voyces.*

1. See where my love.
  2. I follow loe the footing.
  3. Poure forth mine eyes.
  4. Stay nimphe, O stay.
  5. Dorus a silly shepheard.
  6. Is this thy doome.
- Of 4 voyces.*
7. Amintas with his Phillis faire.
  8. Heere rest my thoughts.
  9. Why should I grieve?
  10. The messenger of the delightfull spring.

11. Have I found her? Oh rich finding!
12. What though her frownes.
13. Love is a secret feeding fire.
14. Why doe I fret?
15. All in a cave.

*Of 5 voyces.*

16. Sing we, dance we.
17. Under the tops of Helicon.
18. Sweet Phillida, my flockes.
19. My heart is dead.
20. No, no, it will not be.
21. When Oriana walkt to take the air.
22. Now I see thou flowtest me.

1613.

Songs of Mourning, bewailing the untimely death of Prince Henry. Worded by Tho. Campion, and set forth to bee sung with one voyce to the Lute or Violl, by John Coprario. Folio. *London, Printed for John Browne, and are to be sould in St. dunston's Churchyard, 1613.*

A Latin epistle of fourteen lines to "Illustrissimo, potentissimo que Principi Fredrico quinto, Rheni Comiti Palatino, Duci Bavarizæ," &c. Also, "an Elegie," consisting of seventy-two lines, "upon the untimely death of Prince Henry."

Hawkins, iii. 373. Gostling's sale, 29; Heber's, (Part viii.) 540. Copies in the British Museum and Bodleian Libraries.

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- |                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                    |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. O griefe, how divers are thy shapes.<br><i>(To the most sacred King James).</i><br>2. 'Tis now dead night. <i>(To the most<br/>             sacred Queen Anne).</i><br>3. Fortune and glory may be lost.<br><i>(To the most high and mighty<br/>             Prince Charles).</i><br>4. So parted you. <i>(To the most<br/>             princely and vertuous the Lady<br/>             Elizabeth).</i> | 5. How like a golden dreame. <i>(To<br/>             the most illustrious and mighty<br/>             Fredericke the fift, Count Pala-<br/>             tine of the Rhein).</i><br>6. When pale famine. <i>(To the most<br/>             disconsolate Great Brittain).</i><br>7. O poore distracted world! <i>(To the<br/>             World).</i> |
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1614.

The First set of Madrigals of 5 parts: apt both for Viols and Voyces. Newly composed by Henry Lichfield. 4to. London, Printed for M. L., J. B., and T. S., the assignes of William Barley, 1614.

Five parts, Cantus, Altus, Medius, Tenor, and Bassus, dedicated "To the Right Honorable and most renowned Lady for all Honour and Vertue, and my most Noble Ladye and Mistris, the Ladye Cheyney." Two copies of verses by Christopher Brooke; one upon "Lady Cheney, and her Court-like House at Tuddington;" the other, "to the Author, upon his Musically Muse."

Gostling's sale, 60; Burney's, 415; Warren Horne's, 163; Heber's, (Part viii.) 1572.

## CONTENTS.

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. All yee that sleepe in pleasure.<br>2. Shall I seeke to ease my griefe?<br>3. The Shepheard Claius, <i>(first part).</i><br>4. First with lookes he lived, <i>(second<br/>             part).</i><br>5. Aye me, that life should last.<br>6. I alwayes lov'd to call my Lady,<br>Rose.<br>7. O my griefe were it disclosed.<br>8. O come shepheards all together.<br>9. Sweet Daphnie stay.<br>10. Alas! my Daphnie.<br>11. Aye mee, when to the ayre I breath. | 12. Arise! sweet hart, arise!<br>13. When first I saw those cruell eyes,<br><i>(first part).</i><br>14. If this be love to scorne my crying,<br><i>(second part).</i><br>15. Cruell, let my heart be blessed.<br>16. A seely silvan, <i>(first part).</i><br>17. The silvan justly suffered, <i>(second<br/>             part).</i><br>18. Injurious houres.<br>19. Whilst that my lovely Daphne.<br>20. My heart oppress by your disdayn-<br>ing. |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1614.

A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees, by their Perfection, Imperfection, and Diminution, in Measurable Musicke, against the Common Practise and Custome of these Times. Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations. 1. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring. By Thomas Ravenscroft, Batchelor of Musicke. 4to. London, Printed by Edward Alde, for Thomas Adams, 1614. *Cum Privilegio Regali.*

Dedicated "To the Right Worshipfull, most worthy Grave Senators, Guardians, of Gresham Colledge in London," &c. Copies of laudatory verses "by Nathaniel Gyles, Bachelor of Musicke, Maister of the Children of his

Majesties Chappells, of Household, and Windsor," "Thomas Campion," "John Dowland, Bachelor of Musicke, and Lutenist to the King's Sacred Majestie," "John Davies of Hereford," "Martin Peerson, Bachelor of Musicke," "William Austin," "Thomas Piers," "T. H.," and "R. L.L." The latter is worth quoting, as it proves two facts in the author's life, viz. that Ravenscroft took his degree as Bachelor of Musick before he had completed his fifteenth year, and that he was twenty-two years of age when he wrote the "Brief Discourse," which in the Preface he calls the fourth and last work of Ionic Harmonies.

"De Ingenuo Juvene T. R. (annos 22 nato) Musica studiosissimo, hujus libelluli auctore.

Rara avis est Auctor (pene est pars nominis una)

Namque annis juvenis; moribus, arte senex.

Non vidit tria lustra puer, quin arte probatus,

Vitâ laudatus, sumpsit in arte gradum." "R. L.L."

Barney, iii. 124; Hawkins, iv. 17. Gostling's sale, (2nd day) 71; Bartleman's, 1148; Edward Jones's, 167; Haslewood's, 1561 and 1562. Copies are in the British Museum and Bodleian libraries.

#### CONTENTS.

##### *Hunting.*

1. The Hunt is up. John Bennet.
2. Hey trola, trola. Edward Piers.

##### *Hawking.*

3. Awake, awake, the day doth break.  
(*A Hawkes up for a Hunts up.*) Thomas Ravenscroft.
4. Sith sickles and the sheering sythe.  
(*Hawking for the Ptridge.*) Thomas Ravenscroft.
5. Luer, Falkners, luer. (*For the Hearne and Duck.*) John Bennet.

##### *Dancing.*

6. Dare you haunt our hallowed groves.  
(*The Fayries Dauce.*) Tho. Ravenscroft.
7. Round a round a round a. (*The Satyres Dauce.*) Tho. Ravenscroft.
8. By the moon we sport and play.  
(*The Urchins Dance.*)
9. Round about in a faire ring a. (*The Elves Dance.*) John Bennet.

##### *Drinking.*

10. Trudge away quickly and fill the black bowl. Tho. Ravenscroft.

11. Tosse the pot, let us be merry. T. Ravenscroft.
12. Tobacco fumes away all nastie rheumes. Tho. Ravenscroft.

##### *Enamoring.*

13. What seekes thou, foole? John Bennet.
14. My Mistres is as faire as fine. (*The Servant of his Mistris.*) John Bennet.
15. Love for such a cherry lip. (*The Mistris of her Servant.*) Edw. Peirs.
16. Leave off Hymen and let us borrow.  
(*Their Marriage Solemnized.*) Thomas Ravenscroft.
17. Coame Malkyn, burle thine oyr.  
(*Hodge Trillindle to his Zweet hort Malkyn.*) Tho. Ravenscroft.
18. Yo tell yo tell ma zo. (*Malkyns anzuert to Hodge Trillindle.*) Tho. Ravenscroft.
19. Ich con büt zwear. (*Their conclusion.*) Tho. Ravenscroft.
20. A borgen's a borgen. (*Their Wedlocke.*) John Bennet.

1614.

The Teares or Lamentacions of a sorrowfull Soule: Composed with Musically Ayres and Songs, both for Voyces and divers Instruments. Set forth by Sir William Leighton, Knight, one of his Majesties Honourable Band of Gentleman Pensioners. And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure partes for Consort. Folio. London: Printed by William Stansby, 1614.

Dedicated to "The High and Mightie, Charles Prince of Great Brittain." Copies of laudatory verses signed Ed. Cooke, Jo. Layfeild, Jo. Lepton, Ar. Hopton, Luke Jones, J(ohn) D(owland), Thomas Burt, Jo. Parry, J. Moray, and Car. Best.

Burney, iii. 136; Hawkins, iii. 368, and iv. 26. Gostling's sale, 60 and 61; Burney's, 417; Parker's, 117; E. Jones's, 206. A copy in the British Museum.

The poetry of this volume was printed in 12mo. in the previous year.

#### CONTENTS.

##### *Consort Songs.*

1. O loving God and father deere. Sir W. Leighton.
2. Come let us sing to God. Do.
3. My soule doth long. Do.
4. In thee O Lord. Do.
5. Thou art my God. Do.
6. Almighty God. Do.
7. I cannot, Lord. Do.
8. O Lord, thyname's. Do.
9. An heart thats broken. J. Dowland, B.M.
10. Thou God of might. John Milton.
11. Yeelde unto God. Rob. Johnson.
12. Almighty God. Tho. Foorde.
13. Alasethat Ioffended. Edm. Hooper.
14. O God to whom. R. Kindersley.
15. Almighty Lord and God. N. Gyles.
16. Ile lie me downe. Jo. Cuperario.
17. Attend unto my teares. Jo. Bull, D.M.

##### *Songs of 4 parts for Voyces.*

18. Looke downe O Lord. William Byrde.
19. Hidden O Lorde. Francis Pilkington, B.M.
20. O Lord give eare. Thomas Lupo.
21. Let thy salvation. R. Jones, B.M.
22. O God that no time. Martin Pearson, B.M.
23. O Lord how doe my woes. Orlando Gibbons.
24. Most mighty and all. T. Weelkes, B.M.
25. O let me treade. John Warde.
26. I am quite tired. John Wilbye.
27. What shall I render. Rob. Jones, B.M.
28. In thee O Lord. Alf. Ferrabosco.

29. Be unto me. Will. Byrde.
30. In the departure. Jo. Bull, D.M.

##### *Songs of 5 parts for Voyces.*

31. I laid me downe. Will. Byrde.
32. O Lord come pittie. Alf. Ferrabosco.
33. Attend unto my teares. John Bull, D.M.
34. O Lord behold my miseries. John Milton.
35. High mighty God. F. Pilkington, B.M.
36. O Lord I lift my heart. Orl. Gibbons.
37. Well-spring of beauty. Edm. Hooper, B.M.
38. The cause of death. Thomas Lupo.
39. O let me at thy. Martin Pearson, B.M.
40. O Lord how doe my woes. John Cuperario.
41. O happy he. T. Weelkes, B.M.
42. Save me O Lord. Rob. Johnson.
43. Not unto us. Tho. Foorde.
44. Lord ever bridle. Martin Pearson, B.M.
45. O had I wings. John Milton.
46. Lament, lament. R. Jones, B.M.
47. O Lord consider. John Warde.
48. O God the rocke. John Wilbye.
49. I shame at mine. Jo. Dowland, B.M.
50. If that a sinners sighes. John Milton.
51. Judge them O Lord. Rob. Kindersley.
52. Come help O God. Will. Byrde.
53. O Lord come pittie. Timolphus Thopull.
54. In depth no man. Alf. Ferrabosco.

1614.

Ayres made by severall Authors and sung in the Maske at the Marriage of the Right Honourable Robert Earle of Somerset, and the Right Noble Lady Frances Howard. Set forth to the Lute and Base Violl, and may be exprest by a single voyce to eyther of those Instruments. 4to. London, Printed for Laurence Lisle, dwelling at the signe of the Tigers-head in Paul's Church-yard, 1614.

Corbitt, Illinois.

The second part of the  
base-viol also is: 1613.

London, 1613.

3:—

r. Nicholas Lanier."

sacred tree.

posed by Mr. Coprario and sung by Mr.

an.

ing rests.

3 merry mates.

ad sung in the Lords Maske at the Count  
ded to fill up these emptie pages."

and win her.

ad alone, but more frequently appended to the

dedication: to Sir

resented in the Banqueting roome at Whitehall,  
marriage of the Right Honourable the Earle of  
the Lady Frances Howard. Written by Thomas  
Printed for Laurence Lisle, &c.  
" and "Ayres" in the British Museum.

1614.

presented by the Gentlemen of Graies-  
White-hall, in the Banqueting House,  
313. Being the last of the Solemnities

and magnificence which were performed at Marriage of the  
right honourable the Earle of Somerset, and the Lady Frances,  
Daughter of the Earle of Suffolke, Lord Chamberlaine. 4to.  
London: Printed by N. O. for Robert Wilson, and are to be  
sold at his Shop at Graies-Inne, new gate, 1614.

Six leaves of Music at the end containing five Songs, in four parts, as follows:

1. A hey for and a hoe.
2. A hey, &c.
3. Kawashe comes in Majestie.

4. More incense hath been burned.
5. A hey, &c. (as at first).

Excessively rare. A copy sold in Rhode's sale for £10., and another in Heber's  
for £8. There is a copy in the British Museum.

1615.

Sacred Hymnes of 3, 4, 5, and 6 parts for Voyces and Vyols.  
Newly composed by John Amner, Bachelor of Musique,  
Master of the Choristers and Organist of the Cathedrall  
Church of Ely. 4to. Printed at London by Edw. Allde  
dwelling neere Christ-Church. Cum privilegio Regali, 1615.

Six parts. Dedicated "To the right honorable my singular good Lord and  
Maister William Earle of Bath, Lord Lieftenant of the Countye of Devon."

Hawkins, iv. 23; Wood, (*Festi Oxon.*) 351. Gostling's sale, 15; Burney's,  
415; Haslewood's, 200.

#### CONTENTS.

##### 3 Voices.

1. Love wee in one.
2. Let false surmises.
3. Away with weake.
4. O come thou spirit.
5. O Love beseeching well.
6. Distressed soule.

##### 4 Voices.

7. Sweet are the thoughts.
8. Come let's rejoyce.
9. Saint Mary now, (*first part*).
10. At length to Christ, (*second part*).
11. But hee the God, (*third part*).
12. Woe is mee.

ESLSW v. 2: 16



## 5 Voices.

13. Remember not Lord.
14. Thus sings that heavenly quiler, (*first part*).
15. The heavens stood all, (*second part*).
16. Now doth the cittie.
17. Hee that descended.
18. I will sing unto the Lord.

## 6 Voices.

19. Over little flocke, (*first part*).
20. Beare not. (*second part*).
21. And they crye, (*third part*).
22. Loe how from heaven, (*first part*).
23. I bring you tiding, (*second part*).
24. A stranger heere.
25. My Lord.
26. With mournfull Musique.

1618.

The Second Set of Madrigales to 3, 4, 5, and 6 Parts. Apt for Viols and Voyces. Newly Composed by Thomas Bateson, Bachelor of Musicke, Organist and Master of the Children of the Cathedrall Church of the blessed Trinitie, Dublin, in the Realme of Ireland. 4to. *London: Printed by Thomas Snodham for Matthew Lowmes and John Browne, 1618. Cum Privilegio.*

Six Parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus. Dedicated "To the Right Honorable Arthure Lord Chichester, Baron of Belfast, Lord High Treasurer of Ireland, and one of his Majesties Most Honorable Privy Councell of that Kingdome." The arms of Lord Chichester are on the back of the title-page.

Burney's sale, 415; Haslewood's, 230; Heber's, (Part viii.) 1570.

## CONTENTS.

*Songs of 3 voyces.*

1. Love is the fire that burnes me.
2. My Mistris after service due.
3. One woman scarce of twenty.
4. If I seeke to enjoy.
5. Pleasure is a wanton thing.
6. Sweet, those trammels of your haire.

*Songs of 4 voyces.*

7. Live not poore bloome.
8. The Nightingale in silent night.
9. Oh, what is she? (*first part*).
10. See, see, forth her eyes, (*second part*).
11. When to the gloomy woods.
12. If floods of teares.

*Songs of 5 voyces.*

13. Have I found her?
14. Downe the hills.

15. Camella faire, tript.
16. Sadnesse sit downe.
17. Life of my life.
18. I heard a noise.
19. With bitter sighes.
20. Why doe I dying live?
21. In depth of greife.
22. All the day, I wast in weeping, (*first part*).
23. Why doest thou flye? (*second part*).
24. Come Sorrow.

*Songs of 6 voyces.*

25. Cupid in a bed of Roses, (*first part*).
26. Cytherea smiling said, (*second part*).
27. Her haire, the net of goulden wire.
28. Fond love is blinde, (*first part*).
29. Ah Cupid! grant that I, (*second part*).
30. She with a cruell frowne.

1618.

The fourth set of bookes, wherein are Anthemes for Versus and Chorus, Madrigals and Songs of other kindes to 4, 5, and 6 parts, apt for Viols and Voyces. Newly Composed by Michael East, Batchelor of Musick, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed by Thomas Snodham, for Matthew Lowmes and John Browne, 1618.*

Dedicated "To Robert Earle of Essex." Contains twenty-four pieces. Burney's sale, 415.

## 1618.

The Fift Set of Bookes wherein are Songs full of Spirit and delight, so Composed in 3. Parts, that they are as apt for Vyols as Voyces. Newly Published by Michael East, Bachelor of Musicke, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed by Thomas Snodham, for Matthew Lownes and John Brown, 1618.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the right worshipfull, and my much respected friend, Sir William Owen, Knight, &c."

## CONTENTS.

- |                           |                         |
|---------------------------|-------------------------|
| 1. Trip it lightly.       | 11. White as lillies.   |
| 2. Turne round about.     | 12. Doe what you can.   |
| 3. Fly not away.          | 13. Mourning I dye.     |
| 4. Softly for falling.    | 14. Stay yet awhile.    |
| 5. My lovely Phillis.     | 15. Come let's be gone. |
| 6. And I as well as thou. | 16. I cannot stay.      |
| 7. Love is a toye.        | 17. Feare not the end.  |
| 8. Sweet Lady, stay?      | 18. Lively my heart.    |
| 9. What art thou?         | 19. My time is spent.   |
| 10. No hast but good.     | 20. Smooth and soft.    |

## 1618.

The Ayres that were Sung and Played at Brougham Castle in Westmorland, in the Kings Entertainment. Given by the Right Honourable the Earl of Cumberland and his Right noble Sonne the Lord Clifford. Composed by Mr. George Mason, and Mr. John Earsden. Folio. *London, Printed by Thomas Snodham, 1618.*

Hawkins, iv. 25. See Stafford Smith's "Musica Antiqua," vol. 2, p. 150, *et seq.*, where the entire work is reprinted.

## CONTENTS.

- |                                      |                                       |
|--------------------------------------|---------------------------------------|
| 1. Tune thy chearfull voice to mine. | 6. Come follow me my wand'ring mates. |
| 2. Now is the time.                  | 7. The shadows darkning.              |
| 3. Welcome, welcome King of guests.  | 8. Welcome is the word.               |
| 4. Robin is a lively lad.            | 9. O stay, sweet is the least delay.  |
| 5. Dido was the Carthage Queen.      |                                       |

## 1619.

The First Set: Beeing Songs of divers Ayres and Natures, of five and six parts: Apt for Vyols and Voyces. Newly Composed by Thomas Vautor, Batchelor of Musicke. 4to. *London: Printed by Thomas Snodham, for Matthew Lownes and John Browne, 1619. Cum Privilegio.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bassus. Dedicated "To the Right Honorable George, Marquesse of Buckingham, Viccount Villiers," &c. A Verse "In Commendation of the Author" signed "Calophysus."

A copy in the British Museum.

## CONTENTS.

*Songs of five voyces.*

1. Come forth sweet Nimphe.
2. Sing on sister.
3. Ah sweet! whose beantie.
4. Mother I will have a husband.
5. Fairest are the words.
6. Cruell Madam.
7. Never did any more delight.
8. Looke up faire lids! (*first part*).
9. And yet O dreame, (*second part*).
10. O merry worlde.
11. Sweet thiefe.
12. Sweet Suffolk Owle.
13. Thou art not faire, (*first part*).

14. Yet love not me, (*second part*).
15. *Mira Cano*.
16. Weepe, weepe mine eyes. (An Elegie on the death of his right worshipfull Master, Sir Thomas Beaumont Knight, of Stoughton in Leicestershire.)

*Songs of six voyces.*

17. Blush my rude present.
18. Dainty sweet bird.
19. Unkinde, is this the meede?
20. Melpomene, (*first part*).
21. Whilst fatal sisters, (*second part*).
22. Shepherds and Nymphs.

1620.

Private Musicke, or the First Booke of Ayres and Dialogues. Contayning Songs of 4. 5. and 6. parts, of severall sorts, and being Verse and Chorus, is fit for Voyces and Viols. And for want of Viols, they may be performed to either the Virginnall or Lute, where the proficient can play upon the Ground, or for a shift to the Base Viol alone. All made and composed, according to the rules of art, by M. P. Batchelar of Musicke. 4to. London. Printed by Thomas Snodham, 1620.

Dedicated "To the right vertuous, beauteous, and acomplishd Gentlewomen, Mistris Mary Holder, daughter to the worshipfull Cle: Holder, Prebend residentiary of the Collegiate Church of Southwell; and Mistris Sara Hart, daughter of the worshipfull John Hart of London, Esquire." The dedication is signed "Martin Peerson" and dated from Bassing-Shaw in London this 15. of May, 1620." A copy, probably unique, is preserved in the Douce Collection, Oxford.

## INDEX.

*Of 4 voices.*

1. Open the dore.
2. Resolved to love.
3. Ah were the pittifull!
4. Disdaine that so doth fill me.
5. O pretious time.
6. Can a mayde.
7. O I doe love.
8. Since just disdaine.
9. At her fayre hands.
10. Now Robin laugh and sing.
11. Hey the horne, the horn—a.
12. Upon my lap my sovereigne sits.
13. Looke up faire lids.
14. Love her no more.
15. Come pretty wag and sing.

*Of 5 voices.*

16. Then with reports most sprightly.
17. Pretty wantons sweetly sing.
18. Sing, Love is blind.
19. What neede the morning rise.
20. Gaze not on youth.
21. True pleasure is in chastitie.
22. The spring of joy is dry.

*Of 6 voices.*

23. Is not that my fancies Queene?
  24. See, see, who is heere?
- "This song was made for the King and Queenes entertaynment at High-gate on May-day, 1604."

1622.

Songs of 3, 4, 5, and 6 parts. By Thomas Tomkins, Organist of his Majesties Chappell Royal in Ordinary. 4to. London, Printed for Matthew Lownes, John Browne, and Thomas Snodham, 1622.

Six parts, Cantus, Medius, Altus, Sextus, Tenor, and Bassus, dedicated "To the Right Hon. William Earle of Pembroke, Lord Herbert of Cardiffe, Lord Par, and Rosse of Kendall, Lord Marmion and St. Quintin, Lord Warden of the Stannaries in Devon and Cornwall, and Captaine of the Towne and Castle of Portsmouth, the Isle of Portsea, &c."

Wood, (*Fusti Oxon.*) 320. Hawkins (iii. 379), and Burney (iii. 133), speak of an edition without date, but supposed to have been printed before the year 1600. The *undated* edition corresponds in every particular with that of 1622, which from internal evidence could not have been printed until after the 18th May, 1622, on which day Heather received his Doctor's degree. (See dedication to 24th Madrigal.) If Thorpe's Catalogue is to be depended upon (*Bibliotheca Anglo-Poetica et Dramatica*, n.d.) there was an edition *dated* 1600. The entry is as follows. "Tomkins (T) Madrigals or Songs of 3, 4, 5, and 6 parts, set to Music, 5 parts complete, dedicated to W. Earle of Pembroke, Lord Herbert of Cardiffe, &c. 4to. Sewed, £1. 5s. 1600." E. Jones's sale, 336 (date 1600?); Burney's, 415 (no date); Horsfall's, 263 (date 1613?).

#### CONTENTS.

##### *Songs of three parts.*

1. Our hasty life away doth post. (*To my deare Father Mr. Thomas Tomkins*).
2. No more I will thy love importune. (*To Mr. William Walker*).
3. Sure there is no God of love. (*To Mr. Humphrey Withy*).
4. Fond men that doe so highly prize. (*To my brother Mr. Nicholas Tomkins*).
5. How great delight. (*To Master William Crosse*).
6. Love, cease tormenting. (*To Master Thomas Day*).

##### *Songs of four parts.*

7. O let me live for true love. (*To Doctor Douland*).
8. O let me dye for true love. (*To Master John Daniell*).
9. O yes, has any found a lad? (*To Master John Coprario*).
10. Weepe no more thou sorry boy! (*To my brother Peregrine Tomkins*).
11. Yet againe as soone revived. (*To my brother Robert Tomkins*).
12. Was ever wretch tormented. (*To my brother Giles Tomkins*).

##### *Songs of five parts.*

13. To the shady woods now wend we. (*To Mr. Robert Chetwoode*).

14. Too much I once lamented. (*To my ancient and much revered Master, William Byrd*).
15. Come Shepheards sing with me. (*To Mr. Nathaniel Giles*).
16. Cloris, when as I woe. (*To Mr. Orlando Gibbons*).
17. See, see, the Shepheard's Queene. (*To Mr. John Steevens*).
18. Phillis, now cease to move me. (*To Mr. Henry Molle*).
19. When David heard that Absolon. (*To Mr. Thomas Myriell*).
20. Phillis yet see him dying. (*To Mr. Nicholas Carlton*).
21. Fusca, in thy starry eyes. (*To Mr. Phinees Fletcher*).
22. Aduce ye citty prisoning towers. (*To Mr. William White*).

##### *Songs of six parts.*

23. When I observe. (*To Mr. Thomas Warwicke*).
24. Musicke devine. (*To Mr. Doctor Heather*).
25. Oft did I marvle. (*To Mr. John Ward*).
26. Woe is me that I am constrayned. (*To my brother Mr. John Tomkins*).
27. It is my well beloved's voice. (*To Mr. Doctor Ailmer*).
28. Turne unto the Lord. (*To my sonne Nathaniel Tomkins*).

1622.

The First Booke of Ayres of Foure Parts, with Tableture for the Lute. So made, that all the parts may be plaide together with the Lute, or one voyce with the Lute and Base-Vyoll. Composed by John Attey, Gentleman, and Practitioner in Musicke. Folio. London: Printed by Thomas Snodham, 1622. *Cum Privilegio*.

Dedicated "To the Right Honourable John, Earl of Bridge-water, Viscount Brackley, and Baron of Ellesmere; and the truly Noble, and Vertuous Lady, Frances, Countesse of Bridge-water, &c."

Hawkins, iv. 23. A copy in the British Museum.

#### CONTENTS.

- |                                      |                                         |
|--------------------------------------|-----------------------------------------|
| 1. On a time the amorous Silvy.      | 8. Think not tis I alone.               |
| 2. The gordion knot which Alexander. | 9. Joy my muse, since there is one.     |
| 3. What is all this world but vaine? | 10. My dayes, my moneths, my yeares.    |
| 4. In a grove of trees of Mirtle.    | 11. Madame, for you I little grieve.    |
| 5. Shall I tell you whom I love?     | 12. Resound my voyce.                   |
| 6. My dearest and devineest love.    | 13. Vaine hope adue.                    |
| 7. Bright Starre of Beauty.          | 14. Sweet was the song the Virgin sung. |

1624.

The Sixt set of Bookes, wherein are Anthemes for Versus and Chorus, of 5 and 6 parts, apt for Violls and Voyces. Newly Composed by Michael Est, Batchelar of Musicke, and Master of the Choristers of the Cathedrall Church in Litchfield. 4to. London, Printed by Thomas Snodham for M. L., and A. B. 1624.

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, dedicated "To the right Reverend father in God, and right honorable Lord, John, Lord Bishop of Lincolne," &c.

Hawkins, iv. 25; Burney's sale, 415.

#### CONTENTS.

##### *Songs of five parts.*

1. As they departed, (*first part*).
2. But what went you out to see? (*second part*).
3. For this is hee, (*third part*).
4. I have roared, (*first part*).
5. I am brought into so great trouble, (*second part*).
6. My loynes are filled, (*third part*).
7. Blow out the trumpet, (*first part*).
8. Let all the inhabitants, (*second part*).

##### *Songs of six parts.*

9. How shall a young man? (*first part*).
10. Thy words have I hid, (*second part*).
11. With my lips have I been telling, (*third part*).
12. I have had as great delight, (*fourth part*).
13. Awake and stand up.
14. Sing we merrily to God, (*first part*).
15. Take the psalme, (*second part*).
16. Blow up the trumpet, (*third part*).

"To which is added in a vacant page, before these other songs, an Aire of a Canzo [*You meener beauties of the night*] composed in honour of the most illustrious Princesse, the Ladie Elizabeth."

1624.

The Second Set of Madrigals and Pastorals of 3, 4, 5, and 6 parts; apt for Violls and Voyces: newly Composed by Francis Pilkington, Batchelar of Musicke, and Lutenist and Chaunter of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. 4to. London, Printed by Thomas Snodham, for M. L. and A. B. 1624.

Dedicated "To Sir Peter Leighe of Lynne, Knight." The author speaks of the work as being the fruits of his "now aged Muse." A sonnet to his "approved friend" by William Webbe.

Burney's sale, 414; Warren Horne's, 163; Gostling's, (2nd day) 66; Heber's, (Part viii.) 1572; B. H. Bright's, (wanting the *Sextus*) 3985.

## CONTENTS.

*Of 3 voyces.*

1. Sov'raigne of my delight.
2. Yond hill-tops Phœbus kist.
3. Wake sleeping Thirsis.
4. Stay hart, runne not so fast.
5. Ye bubling springs.
6. Your fond preferments.

*Of 4 voyces.*

7. Manalcas in an evening walking.
8. Coy Daphne fled from Phœbus, (*first part*).
9. Chaste Daphne fled from Phœbus, (*second part*).
10. If shee neglect me.
11. Palemon and his Sylvia.
12. Yon gentle Nymphs.

*Of 5 voyces.*

13. Chaste Syrinx fled.

14. Come Shepheards weeds.
15. Crowned with flowers.
16. Weep sad Urania.
17. O gracious God.
18. Goe you skipping.
19. Care for thy soule.
20. Drowne not with tears.

*Of 6 voyces.*

21. Deare Shepheardesse, (*first part*).
22. Cruell Fabrilla, (*second part*).
23. A fancie for the violis.
24. O softly singing lute.
25. O praise the Lord.
26. Surcease you youthfull shepheard-  
esses.
27. A Pavan by the Earle of Darbie for  
the Orpherion.

## 1627.

Ayres, or Fa las for three voyces. Newly Composed and published by John Hilton, Bachelor of Musicke. 4to. London, Printed by Humfrey Lownes, and are to be sold by George Latham, at the Bishops head in Pauls Church-yard, 1627.

Three parts, Cantus, Altus, and Bassus, dedicated "To the worshipful William Heather, Doctor of Musicke." Copies of verses to "the Author" by Edward Lake, and John Price.

Burney, iii. 402. Copies in the Music-School and Christ-church, Oxford, and in the British Museum.

Reprinted in score by the Musical Antiquarian Society.

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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. To sport our merrie meeting.</li> <li>2. My Mistris frownes, (<i>first part</i>).</li> <li>3. You lovers that have, (<i>second part</i>).</li> <li>4. Phœbus tells me when I woe.</li> <li>5. Coelia's wound and mine.</li> <li>6. Deere may some other.</li> <li>7. Though me you doe diadaine.</li> <li>8. Love wounded me.</li> <li>9. The wood-bine Flora.</li> <li>10. I heard a withered mayde.</li> <li>11. Leave off sad Philomell.</li> <li>12. O had not Venus.</li> <li>13. Tell me deere.</li> </ol> | <ol style="list-style-type: none"> <li>14. Faint not lovers.</li> <li>15. Gifts of feature and of minde.</li> <li>16. As Flora slept.</li> <li>17. When Flora frownes.</li> <li>18. Love laide his yoke upon me.</li> <li>19. Now is the summer springing.</li> <li>20. Come sprightly mirth.</li> <li>21. Come love lets crowne this.</li> <li>22. Hero, Kisse me, (<i>first part</i>).</li> <li>23. Quickly send it, (<i>second part</i>).</li> <li>24. If it be love to sit and mourne.</li> <li>25. Fly Philomell.</li> <li>26. Who master is in Musicks art.</li> </ol> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1629.

French Court Ayres with their Ditties Englished of 4 and 5 parts. Collected, translated and published by Edward Filmer, gent. 4to. *London, Printed by W. Stansby, 1629.*

"This work is dedicated to the Queen and consists chiefly of compositions by Pierre Guedron with two by Anthoin Boisset. Prefixed are some commendatory verses including one by Ben Jonson."

Burney, iii. 402. Gostling's sale, 39; E. Jones's, 204.

1630.

Mottects or Grave Chamber Musique, containing Songs of five parts of severall sorts, some full, and some Verse and Chorus. But all fit for Voyces and Vials, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Also a Mourning Song of sixe parts for the Death of the late Right Honorable Sir Fulke Grevil, Knight of the Honorable order of the Bath, Lord Brooke, Baron Brooke of Beauchamps Court in the Countie of Warwicke, and one of his Majesties most honourable privie Councell, &c. Composed according to the rules of art by M. P., Batcheler of Musique. 4to. *London, Printed by William Stansby, 1630.*

Six parts, Cantus, Altus, Contratenor, Tenor, Bassus, and Organ; dedicated "To the Right Hon. Robert Lord Brooke, Baron Brooke of Beauchamps Court in the Countie of Warwicke." The author's name, "Martin Peerson," is subscribed to the dedication.

Burney, iii. 367; Hawkins, iv. 28. Warren Horne's sale, 165; Heber's, (Part viii.) 1571.

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- |                                   |                                                      |
|-----------------------------------|------------------------------------------------------|
| 1. Love the delight.              | 14. O false and treacherous.                         |
| 2. Beautie her cover is the eyes. | 15. Man, dreame no more!                             |
| 3. Time fayne would stay.         | 16. The floud.                                       |
| 4. More then most faire.          | 17. Who trusts for trust.                            |
| 5. Thou window.                   | 18. Who thinks that sorrow.                          |
| 6. You little starres.            | 19. Man, dreame no more!                             |
| 7. And thou O love.               | 20. Farewell, sweet boy.                             |
| 8. O Love thou mortall speare.    | 21. Under a throne.                                  |
| 9. If I by nature.                | 22. Where shall a sorrow.                            |
| 10. Cupid my prettie boye.        | 23. Dead, noble Brooke!                              |
| 11. Love is the peace.            | 24. Where shall a sorrow, ( <i>for six voices</i> ). |
| 12. Self pittie's teares.         | 25. Dead, noble Brooke, ( <i>ditto</i> ).            |
| 13. Was ever man?                 |                                                      |

1632.

Madrigales and Ayres of two, three, foure, and five voyces, with the continued bass, with Toccatos, Sinfonias, and Rittornelles to them, after the manner of Consort Musique. To be performed with the Harpsechord, Lutes, Theorbos, Basse-Violl, two Violins or two Viols. Published by Walter Porter, one of the Gentlemen of his Majesties Royall Chappell. 4to. *London, Printed by William Stansby, 1632.*

Dedicated to "John Lord Digby of Sherburne Earle of Bristow." The address "to the practitioner" has the following passage. "Before you censure, which I know you will, and they that understand least most sharply; let me intreate you to play and sing them true, according to my meaning, or heare them done so; not, instead of singing, to howle or bawle them, and scrape, instead of playing, and perform them falsly, and say they are nought!" Contains twenty-six pieces.

Warren Horne's sale, 163; Heber's, (Part viii.) 1572. Burney, (Hist. iii. 403) gives the date 1639; probably that of a second edition?

1638.

The Seventh Set of Bookes, wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 parts for two treble Viols, and a Base Violl: so made as they must be plaid and not sung. Lastly, ayerie Fancies of 4 parts, that may be as well sung as plaid. Lately set out by Michael East, Bachelor of Musicke, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. London, Printed for William Stansby and George Latham, 1638.

Four parts, Cantus primus, Cantus secundus, Altus, and Bassus, dedicated "To the truly noble lover of learning and patron of arts Sir Christopher Hatton."

#### CONTENTS.

##### *Duos.*

1. Love cannot dissemble.
2. I as well as thou.
3. Both alike.
4. Hold right.
5. Draw out the end.
6. Follow me close.
7. Ut, re, me, fa, sol.
8. Dally not with this.

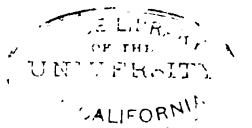
##### *Fancies of three parts.*

9. Cleio.
10. Melpomene.
11. Thalia.
12. Euterpe.
13. Terpsicore.
14. Erato.

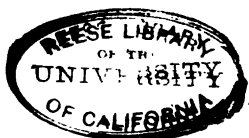
15. Calliope.
16. Urania.
17. Polyhymnia.

##### *Fancies of four parts.*

18. Name right your notes.
19. Sing this as that.
20. Some alteration.
21. A re the first.
22. A re the second.
23. A re the third.
24. Not over long.
25. Somewhat short.
26. Softly at last.
27. Play not too fast.
28. The last but one.
29. This and no more.







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ARRANGED UNDER THE

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| Beare not. <i>Amner's Sacred Hymnes</i> , 1615 . . . . .                                     | 20     | 44   |
| Beautie her cover is the eyes. <i>Peerson's Motetts</i> , 1630 . . . . .                     | 2      | 50   |
| Beautie is a lovely sweet. <i>Bateson's Madrigals</i> , 1604 . . . . .                       | 1      | 20   |
| Beauty is but a painted hell. <i>Campion's Ayres</i> , 1612 . . . . .                        | 14*    | 37   |
| Beautie sate bathing. <i>Pilkington's First Booke</i> , 1605 . . . . .                       | 18     | 21   |
| Beautie sate bathing. <i>Jones's Ultimum Vale</i> , 1608 . . . . .                           | 2      | 27   |
| Beautie sate bathing. <i>Corkine's Ayres</i> , 1610 . . . . .                                | 9      | 32   |
| Beauty since you so much desire. <i>Campion's Ayres</i> , 1612 . . . . .                     | 22*    | 37   |
| Beautie stands further. <i>Jones's Second Booke</i> , 1601 . . . . .                         | 8      | 18   |
| Because my love. <i>Musica Transalpina</i> , 1588 . . . . .                                  | 57     | 3    |
| Behold a wonder heere! <i>Dowland's Third Booke</i> , 1603 . . . . .                         | 3      | 19   |
| Behold how good a thing. <i>Byrd's Songs of sundrie natures</i> , 1589 . . . . .             | 38     | 4    |
| Behold now prayse the Lord. <i>Allison's Houres Recreation</i> , 1606 . . . . .              | 22     | 22   |
| Benedic Domine nobis. <i>Pammelia</i> , 1609 . . . . .                                       | 94     | 30   |
| Beside a fontaine. <i>Morley's Madrigalls</i> , 1594 . . . . .                               | 14     | 6    |
| Beware faire Maides. <i>Corkine's Ayres</i> , 1612 . . . . .                                 | 8      | 37   |
| Birch and greene holly. <i>Pammelia</i> , 1609 . . . . .                                     | 60     | 29   |
| Blessed are they. <i>Croce's Musica Sacra</i> , 1608 . . . . .                               | 2      | 27   |
| Blessed art thou that fearest God. <i>Mundy's Songs and Psalmes</i> , 1594 . . . . .         | 4      | 5    |
| Blessed is he that feares the Lord. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . . . . | 8      | 1    |
| Blame not my cheekes. <i>Rosseter's Ayres</i> , 1601 . . . . .                               | 14     | 17   |
| Blame not my cheekes. <i>Jones's Ultimum Vale</i> , 1608 . . . . .                           | 9      | 28   |
| Blind Love was shooting. <i>Farnaby's Canzonets</i> , 1598 . . . . .                         | 5      | 13   |
| Blush my rude present. <i>Vautour's Ayres</i> , 1619 . . . . .                               | 17     | 46   |
| Blow out the trumpet. <i>Este's Sixt Booke</i> , 1624 . . . . .                              | 7      | 48   |
| Blow shepherds blow. <i>Morley's Canzonets</i> , 1593 . . . . .                              | 8      | 5    |
| Blow thy horne thou jolly hunter. <i>Pammelia</i> , 1609 . . . . .                           | 57     | 29   |

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| Blow up the trumpet. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                          | 21   | 34   |
| Blow up the trumpet. <i>Este's Sixt Booke</i> , 1624                                          | 16   | 48   |
| Boy pittie me. <i>Byrd's Songs of sundrie natures</i> , 1589                                  | 16   | 3    |
| Bravely deckt come forth bright day. <i>Campion's Ayres</i> , 1610                            | 6    | 33   |
| Breake now my heart and dye! <i>Campion's Ayres</i> , 1612                                    | 10   | 37   |
| Bright Phoebus. <i>Triumphs of Oriana</i> , 1600                                              | 21   | 16   |
| Bright starre of beauty. <i>Atley's Ayres</i> , 1622                                          | 7    | 48   |
| Bring away this sacred tree. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614      | 1    | 43   |
| Broomes for old shooes. <i>Melismata</i> , 1611                                               | 7    | 35   |
| Browne is my love. <i>Musica Transalpina</i> , 1597                                           | 7    | 8    |
| Browning, Madam. <i>Deuteromelia</i> , 1609                                                   | 9    | 31   |
| Burst forth my teares. <i>Dowland's First Booke</i> , 1597                                    | 8    | 10   |
| But as the byrd. <i>Musica Transalpina</i> , 1588                                             | 55   | 3    |
| But behold where they. <i>Youll's Canzonets</i> , 1608                                        | 16   | 27   |
| But hee the God. <i>Anner's Sacred Hymnes</i> , 1615                                          | 11   | 43   |
| But if the country gods. <i>Watson's Madrigalls</i> , 1590                                    | 15   | 4    |
| But not so soone. <i>Musica Transalpina</i> , 1588                                            | 45   | 2    |
| But though poore sheepe. <i>Youll's Canzonets</i> , 1608                                      | 18   | 27   |
| But what went you out to see? <i>Este's Sixt Booke</i> , 1624                                 | 2    | 48   |
| But when by proofoe. <i>Byrd's Songs of sundrie natures</i> , 1589                            | 11   | 3    |
| But with me wretch. <i>Musica Transalpina</i> , 1588                                          | 53   | 3    |
| But yet it seemes a fooliah drift. <i>Allison's Howres Recreation</i> , 1606                  | 6    | 22   |
| By a bancke as I lay. <i>Deuteromelia</i> , 1609                                              | 19   | 31   |
| By a fountaine where I lay. <i>Dowland's Third Booke</i> , 1603                               | 12   | 19   |
| By hills and dales. <i>Deuteromelia</i> , 1609                                                | 29   | 31   |
| By Lands-dale, hey ho! <i>Deuteromelia</i> , 1609                                             | 4, 5 | 31   |
| By the moon we sport and play. <i>Ravenscroft's Briefe Discourse</i> , 1614                   | 8    | 41   |
| Calme was aire. <i>Triumphs of Oriana</i> , 1600                                              | 8    | 16   |
| Camella faire, tript. <i>Bateson's Madrigals</i> , 1618                                       | 15   | 44   |
| Can a mayde. <i>Peerson's Private Musicke</i> , 1620                                          | 6    | 46   |
| Can dolefull notes. <i>Danyel's Songs</i> , 1606                                              | 13   | 24   |
| Can I abide this prauncing? <i>Allison's Howres Recreation</i> , 1606                         | 14   | 22   |
| Can modest plaine desire. <i>Jones's First Booke</i> , 1601                                   | 21   | 18   |
| Can shee disdaine. <i>Pilkington's First Booke</i> , 1605                                     | 3    | 21   |
| Can she excuse my wrongs? <i>Dowland's First Booke</i> , 1597                                 | 5    | 10   |
| Canst thou love? <i>Melismata</i> , 1611                                                      | 1    | 35   |
| Cantate Domino Canticum. <i>Pammelia</i> , 1609                                               | 38   | 29   |
| Care for thy soule as thing of greatest price. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 | 31   | 1    |
| Care for thy soule. <i>Pilkington's Madrigals</i> , 1624                                      | 19   | 49   |
| Carters now cast down your whips. <i>Farnaby's Canzonets</i> , 1598                           | 2    | 13   |
| Cast off all doubtfull care. <i>Byrd's Songs of sundrie natures</i> , 1589                    | 25   | 3    |
| Cælia's wound and mine. <i>Hilton's Ayres or Fa las</i> , 1627                                | 5    | 49   |
| Cease leaden slumber dreaming. <i>Hume's Poeticall Musicke</i> , 1607                         | 1    | 25   |
| Cease mine eyes. <i>Morley's Canzonets</i> , 1593                                             | 15   | 5    |
| Cease now delight, give sorrow leave. <i>Weelkes's Ballets</i> , 1598                         | 24   | 12   |
| Cease now thy mourning. <i>Farmer's Madrigals</i> , 1599                                      | 13   | 13   |
| Cease restlesse thoughts. <i>Youll's Canzonets</i> , 1608                                     | 13   | 27   |
| Cease shepheards. <i>Morley's Italian Canzonets</i> , 1597                                    | 19   | 9    |
| Cease sorrowes now. <i>Weelkes's Madrigals</i> , 1597                                         | 6    | 7    |
| Cease these false sports. <i>Dowland's Pilgrimes Solace</i> , 1612                            | 21   | 38   |
| Cease troubled thoughts to sigh. <i>Jones's Ultimium Vale</i> , 1608                          | 7    | 28   |
| Celebrons san cesse. <i>Pammelia</i> , 1609                                                   | 50   | 29   |
| Change me O heavens! <i>Wilbye's Madrigals</i> , 1609                                         | 11   | 28   |
| Change then, for lo she changeth. <i>Holborne's Citharn Schoole</i> , 1597                    | 1    | 11   |
| Change thy minde since she doth change. <i>Dowland's Muscicall Banquet</i> , 1610             | 3    | 32   |
| Chaste Daphne fled from Phoebus. <i>Pilkington's Madrigals</i> , 1624                         | 9    | 49   |
| Chaste Syrinx fled. <i>Pilkington's Madrigals</i> , 1624                                      | 13   | 49   |
| Christ is risen againe. <i>Byrd's Songs of sundrie natures</i> , 1589                         | 47   | 4    |
| Christ rising againe. <i>Byrd's Songs of sundrie natures</i> , 1589                           | 46   | 4    |



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| Cynthia thy song. <i>Musica Transalpina</i> , 1597                                    | 4   | 8    |
| Cynthia Queene of Seas and Lands. <i>Jones's Ultimum Vale</i> , 1608                  | 8   | 28   |
| Cleare or cloude sweet as Aprill. <i>Dowland's Second Booke</i> , 1600                | 21  | 15   |
| Cleere wells spring not. <i>Weelkes's Madrigals</i> , 1597                            | 4   | 7    |
| Clime, O hart! <i>Pilkington's First Booke</i> , 1605                                 | 13  | 21   |
| Clorinda false, adieu thy love. <i>Morley's Madrigalls</i> , 1594                     | 2   | 6    |
| Cloris, when as I woe. <i>Tomkins's Songs</i> , 1622                                  | 16  | 47   |
| Coame Malkyn, burle thine oyr. <i>Ravenscroft's Briefe Discourse</i> , 1614           | 17  | 41   |
| Cold winters Ice is fled and gone. <i>Weelkes's Madrigals</i> , 1600                  | 1   | 14   |
| Come ashore, merry mates. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614 | 4   | 43   |
| Come againe! sweet love doth now invite. <i>Dowland's First Booke</i> , 1597          | 17  | 10   |
| Come away, we grow jealous. <i>Ferrabosco's Ayres</i> , 1609                          | 3   | 31   |
| Come away arm'd with loves. <i>Campion's Ayres</i> , 1610                             | 17  | 34   |
| Come away, come sweet love. <i>Dowland's First Booke</i> , 1597                       | 11  | 10   |
| Come away, sweet love. <i>Greaves's Songs</i> , 1604                                  | 21  | 21   |
| Come, blessed bird! <i>Triumphs of Oriana</i> , 1600                                  | 25  | 16   |
| Come chearfull day. <i>Campion's Ayres</i> , 1610                                     | 17  | 34   |
| Come clap thy hands. <i>Weelkes's Ballets</i> , 1598                                  | 19  | 12   |
| Come, come all you that draw. <i>Pilkington's First Booke</i> , 1605                  | 21  | 21   |
| Come drinke to mee. <i>Pammelia</i> , 1609                                            | 68  | 29   |
| Come follow me faire nymphes. <i>Bateson's Madrigals</i> , 1604                       | 5   | 20   |
| Come follow me merily. <i>Pammelia</i> , 1609                                         | 75  | 29   |
| Come follow me my wand'ring mates. <i>Ayres sung at Brougham Castle</i> , 1618        | 6   | 45   |
| Come forth sweet nimphe. <i>Vautour's Ayres</i> , 1619                                | 1   | 46   |
| Come gentle swaines. <i>Triumphs of Oriana</i> , 1600                                 | 12  | 16   |
| Come heavy sleepe. <i>Dowland's First Booke</i> , 1597                                | 20  | 10   |
| Come helpe O God. <i>Leighton's Teares or Lamentacions</i> , 1614                     | 52  | 42   |
| Come home my troubled thoughts. <i>Ferrabosco's Ayres</i> , 1609                      | 2   | 31   |
| Come jolly swaines. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                   | 13  | 34   |
| Come let's begin. <i>Weelkes's Ayres</i> , 1608                                       | 1   | 26   |
| Come let's begone. <i>Este's Fyft Booke</i> , 1618                                    | 15  | 45   |
| Come let's rejoyce. <i>Amner's Sacred Hymnes</i> , 1615                               | 8   | 43   |
| Come let us rejoyce. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                  | 16  | 34   |
| Come let us sing to God. <i>Leighton's Teares or Lamentacions</i> , 1614              | 2   | 42   |
| Come let us sound with melodie. <i>Rosseter's Ayres</i> , 1600                        | 21  | 17   |
| Come life, come death. <i>Este's Third Booke</i> , 1610                               | 6   | 33   |
| Come love let's crowne this. <i>Hilton's Ayres or Fa las</i> , 1627                   | 21  | 49   |
| Come love let's walk. <i>Youll's Canzonets</i> , 1608                                 | 2   | 27   |
| Come lovers, follow mee. <i>Morley's Madrigalls</i> , 1594                            | 11  | 6    |
| Come lovers forth. <i>Morley's Italian Madrigals</i> , 1598                           | 4   | 12   |
| Come mery lads. <i>Youll's Canzonets</i> , 1608                                       | 20  | 27   |
| Come my Celia. <i>Ferrabosco's Ayres</i> , 1609                                       | 6   | 31   |
| Come, O come my life. <i>Campion's Ayres</i> , 1612                                   | 23  | 37   |
| Come Phillis come. <i>Ford's Musicke of Sundrie Kindes</i> , 1607                     | 6   | 24   |
| Come pretty wag and sing. <i>Peerson's Private Musicke</i> , 1620                     | 15  | 46   |
| Come sable night. <i>Ward's Madrigals</i> , 1613                                      | 27  | 39   |
| Come shepherds follow me. <i>Bennett's Madrigals</i> , 1599                           | 5   | 14   |
| Come shepherds god. <i>Morley's Italian Canzonets</i> , 1597                          | 12  | 8    |
| Come shepheards sing with me. <i>Tomkins's Songs</i> , 1622                           | 15  | 47   |
| Come shepheard swaynes. <i>Wilbye's Madrigals</i> , 1609                              | 1   | 28   |
| Come shepheards weeds. <i>Pilkington's Madrigals</i> , 1624                           | 14  | 49   |
| Come sirrah, Jacke hoe! <i>Weelkes's Ayres</i> , 1608                                 | 6   | 26   |
| Come sprightly mirth. <i>Hilton's Ayres, or Fa las</i> , 1627                         | 20  | 49   |
| Come, sorrow, come. <i>Jones's Second Booke</i> , 1601                                | 21  | 18   |
| Come sorrow. <i>Bateson's Madrigals</i> , 1618                                        | 24  | 44   |
| Come to me grief for ever. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588             | 34  | 1    |
| Come ye heave states. <i>Dowland's Second Booke</i> , 1600                            | 14  | 15   |
| Come you pretty false-eye'd. <i>Campion's Ayres</i> , 1610                            | 18  | 34   |
| Come when I call. <i>Dowland's Third Booke</i> , 1603                                 | 21  | 19   |
| Come wofull Orpheus. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                  | 19  | 34   |

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| Compare me to the fie. <i>Farmer's Madrigals</i> , 1599 . . .                           | 9      | 13   |
| Compel the hauke to sit. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .            | 28     | 3    |
| Conditor Kirie omnium. <i>Pammelia</i> , 1609 . . .                                     | 33     | 29   |
| Constant Penelope sends to thee. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . .   | 23     | 1    |
| Content thyselfe with thine estate. <i>Carlton's Madrigals</i> , 1601 . . .             | 2      | 17   |
| Coridon would kiss her then. <i>Este's Madrigals</i> , 1604 . . .                       | 3      | 19   |
| Could my heart more. <i>Campion's Ayres</i> , 1612 . . .                                | 24     | 37   |
| Construe my meaning. <i>Farnaby's Canzonets</i> , 1598 . . .                            | 20     | 13   |
| Coy Daphne fled from Phœbus. <i>Pilkington's Madrigals</i> , 1624 . . .                 | 8      | 49   |
| Crewell you pull away so soone. <i>Morley's Canzonets</i> , 1593 . . .                  | 3      | 5    |
| Crowned with flowers. <i>Pilkington's Madrigals</i> , 1624 . . .                        | 15     | 49   |
| Crowned with flowers. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611 . . .             | 22     | 34   |
| Cruell, behold my heavy ending. <i>Wilbye's Madrigals</i> , 1598 . . .                  | 28     | 11   |
| Cruell, let my heart be blessed. <i>Lichfield's Madrigals</i> , 1614 . . .              | 15     | 40   |
| Cruell Madam. <i>Vautor's Ayres</i> , 1619 . . .                                        | 6      | 46   |
| Cruell Pabrilla. <i>Pilkington's Madrigals</i> , 1624 . . .                             | 22     | 49   |
| Cruell unkind, my heart thou hast. <i>Musica Transalpina</i> , 1588 . . .               | 26     | 2    |
| Cruell unkind, my heart thou hast. <i>Bennet's Madrigals</i> , 1599 . . .               | 11     | 14   |
| Cruell, why dost thou. <i>Musica Transalpina</i> , 1597 . . .                           | 18     | 8    |
| Cruell wilt thou persever. <i>Morley's Canzonets</i> , 1597 . . .                       | 12     | 10   |
| Cupid in a bed of roses. <i>Bateson's Madrigals</i> , 1618 . . .                        | 25     | 44   |
| Cupid, my prettie boye. <i>Peerson's Motetts</i> , 1630 . . .                           | 10     | 50   |
| Cytherea smiling said. <i>Bateson's Madrigals</i> , 1618 . . .                          | 26     | 44   |
| Dainty darling, kind and free. <i>Jones's Second Booke</i> , 1601 . . .                 | 15     | 18   |
| Dainty fine bird that art encaged. <i>Gibbons's Madrigals</i> , 1612 . . .              | 9      | 36   |
| Dainty fine sweet Nymphes. <i>Morley's Ballets</i> , 1595 . . .                         | 1      | 6    |
| Dainty sweet bird. <i>Vautor's Ayres</i> , 1619 . . .                                   | 18     | 46   |
| Daintie white pearle. <i>Musica Transalpina</i> , 1597 . . .                            | 23     | 8    |
| Dainty white pearle. <i>Este's Third Booke</i> , 1610 . . .                             | 18     | 33   |
| Dame lend me a loafe. <i>Pammelia</i> , 1609 . . .                                      | 25     | 29   |
| Dame Venus hence to Paphos goe. <i>Bateson's Madrigals</i> , 1604 . . .                 | 8      | 20   |
| Damon and Phillis squared. <i>Morley's Canzonets</i> , 1597 . . .                       | 14     | 10   |
| Daphne fled from Phebus. <i>Danyel's Songs</i> , 1606 . . .                             | 1      | 24   |
| Daphne on the rainebow. <i>Farnaby's Canzonets</i> , 1598 . . .                         | 4      | 13   |
| Daphne the bright. <i>Morley's Italian Canzonets</i> , 1597 . . .                       | 20     | 9    |
| Daphne was not so chaste. <i>Dowland's Third Booke</i> , 1603 . . .                     | 4      | 19   |
| Dare you haunt our hallowed groves. <i>Ravenscroft's Briefe Discourse</i> , 1614 . . .  | 6      | 41   |
| Dead, noble Brooke! <i>Peerson's Motetts</i> , 1630 . . .                               | 23, 25 | 50   |
| Deare, if I with guile. <i>Campion's Ayres</i> , 1612 . . .                             | 12*    | 37   |
| Deare, if you change, I'll never chuse again. <i>Dowland's First Booke</i> , 1597 . . . | 7      | 10   |
| Deare, if you wish my dying. <i>Bateson's Madrigals</i> , 1604 . . .                    | 23     | 20   |
| Deare shepherdesse. <i>Pilkington's Madrigals</i> , 1624 . . .                          | 21     | 49   |
| Death hath deprived me. <i>Weelkes's Ayres</i> , 1608 . . .                             | 26     | 27   |
| Deceitful fancie why deludst thou? <i>Coprario's Funeral Teares</i> , 1606 . . .        | 6      | 23   |
| Deepe lamenting. <i>Morley's Canzonets</i> , 1593 . . .                                 | 9      | 5    |
| Deere, may some other. <i>Hilton's Ayres or Fa las</i> , 1627 . . .                     | 6      | 49   |
| Deere, pitie how? ah, how? <i>Wilbye's Madrigals</i> , 1598 . . .                       | 5      | 11   |
| Deere, though your minde. <i>Corkine's Ayres</i> , 1612 . . .                           | 5      | 37   |
| Deere, when to thee. <i>Ferrabosco's Ayres</i> , 1609 . . .                             | 4      | 31   |
| Deere, why doe you joy? <i>Este's Madrigals</i> , 1606 . . .                            | 16     | 23   |
| Delay breeds danger. <i>Morley's Italian Madrigals</i> , 1598 . . .                     | 7      | 12   |
| Delicta quis intelligit. <i>Pammelia</i> , 1609 . . .                                   | 98     | 30   |
| Derry, ding, ding, dasson. <i>Melismata</i> , 1611 . . .                                | 18     | 35   |
| Descendit Christus de cœlo. <i>Pammelia</i> , 1609 . . .                                | 42     | 29   |
| Diaphenia like the dafdowndillie. <i>Pilkington's First Booke</i> , 1605 . . .          | 17     | 21   |
| Did ever man. <i>Jones's Second Booke</i> , 1601 . . .                                  | 19     | 18   |
| Dido was the Carthage Queen. <i>Ayres sung at Brougham Castle</i> , 1618 . . .          | 5      | 45   |
| Disdaine me still, that I may ever love. <i>Dowland's Pilgrimes Solace</i> , 1612 . . . | 1      | 38   |

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| Disdaine that so doth fill mee. <i>Jones's Ultimum Vale</i> , 1608                | 16    | 28   |
| Disdaine that so doth fill me. <i>Peerson's Private Musicke</i> , 1620            | 4     | 46   |
| Dispightfull thus unto my selfe. <i>Wilbye's Madrigals</i> , 1609                 | 29    | 28   |
| Distressed soule. <i>Amner's Sacred Hymnes</i> , 1615                             | 6     | 43   |
| Doe not, O doe not prize thy beautie. <i>Jones's Ultimum Vale</i> , 1608          | 1     | 27   |
| Doe not tremble. <i>Morley's Italian Madrigals</i> , 1598                         | 9     | 12   |
| Doe what you can. <i>Este's Fift Booke</i> , 1618                                 | 12    | 45   |
| Doe you not know. <i>Morley's Canzonets</i> , 1593                                | 16    | 5    |
| Dolorous mournfull cares. <i>Musica Transalpina</i> , 1597                        | 9     | 8    |
| Domini fili dei. <i>Pammelia</i> , 1609                                           | 93    | 30   |
| Donna il vostro. <i>Weelkes's Ayeres</i> , 1608                                   | 24    | 27   |
| Douce aboire. <i>Pammelia</i> , 1609                                              | 52    | 29   |
| Dorus a silly shepheard. <i>Pilkington's Madrigals</i> , 1613                     | 5     | 39   |
| Dost thou withdraw? <i>Danyel's Songs</i> , 1606                                  | 6     | 24   |
| Down a down, thus Phillis sung. <i>Pilkington's First Booke</i> , 1605            | 16    | 21   |
| Downe, downe, proud minde. <i>Corkine's Ayres</i> , 1612                          | 7     | 37   |
| Down from above falls Jove. <i>Bateson's Madrigals</i> , 1604                     | 9     | 20   |
| Downe in a valley. <i>Wilbye's Madrigals</i> , 1609                               | 21    | 28   |
| Downe the hills. <i>Bateson's Madrigals</i> , 1618                                | 14    | 44   |
| Draw on sweet night. <i>Wilbye's Madrigals</i> , 1609                             | 31    | 28   |
| Dreames and imaginations. <i>Jones's Second Booke</i> , 1601                      | 4     | 18   |
| Drop not mine eyes. <i>Danyel's Songs</i> , 1606                                  | 10    | 24   |
| Drowne not with teares. <i>Ferrabosco's Ayres</i> , 1609                          | 9     | 31   |
| Drowne not with teares. <i>Pilkington's Madrigals</i> , 1624                      | 20    | 49   |
| Dye not before thy day. <i>Dowland's Second Booke</i> , 1600                      | 4     | 15   |
| Dye not fond man. <i>Ward's Madrigals</i> , 1613                                  | 25    | 39   |
| Dye haplesse man. <i>Wilbye's Madrigals</i> , 1598                                | 13    | 11   |
| Dye now my hart. <i>Morley's Madrigalls</i> , 1594                                | 19    | 6    |
| Each day of thine. <i>Youll's Canzonets</i> , 1608                                | 1     | 27   |
| Each lovely grace my lady doth possesse. <i>Corkine's Ayres</i> , 1612            | 1     | 37   |
| Earely before the day. <i>Youll's Canzonets</i> , 1608                            | 22    | 27   |
| Earthes but a point. <i>Allison's Houres Recreation</i> , 1606                    | 18    | 22   |
| Eies look no more. <i>Danyel's Songs</i> , 1606                                   | 16    | 24   |
| Emitte lucem tuam. <i>Pammelia</i> , 1609                                         | 40    | 29   |
| England receive. <i>Greaves's Songs</i> , 1604                                    | 16    | 21   |
| Even as the flowers doe weether. <i>Carlton's Madrigals</i> , 1601                | 21    | 18   |
| Even from the depth unto the Lord. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 | 10    | 1    |
| Every Dame affects good fame. <i>Campion's Ayres</i> , 1612                       | 5*    | 37   |
| Evr'y singing byrd. <i>Watson's Madrigalls</i> , 1590                             | 6     | 4    |
| Exaudi Domine. <i>Pammelia</i> , 1609                                             | 35    | 29   |
| Fa, la, la, O now weep. <i>Weelkes's Ayeres</i> , 1608                            | 21    | 26   |
| Fa, mi, re, la, mi. <i>Pammelia</i> , 1609                                        | 65    | 29   |
| Faction that ever dwells in court. <i>Dowland's Second Booke</i> , 1600           | 18    | 15   |
| Faine I would. <i>Ferrabosco's Ayres</i> , 1609                                   | 5     | 31   |
| Faine would I change that note. <i>Hume's Ayres</i> , 1605                        | 3     | 21   |
| Faine would I dye. <i>Morley's Italian Canzonets</i> , 1597                       | 11    | 8    |
| Faine would I my love disclose. <i>Campion's Ayres</i> , 1610                     | 6     | 34   |
| Faine would I speak. <i>Jones's Musically Dreame</i> , 1609                       | 18    | 30   |
| Faine would I wed. <i>Campion's Ayres</i> , 1612                                  | 24*   | 37   |
| Faint not lovers. <i>Hilton's Ayres, or Fa las</i> , 1627                         | 14    | 49   |
| Faire Citharea. <i>Triumphs of Oriana</i> , 1600                                  | 23    | 16   |
| Faire cruel nymph. <i>Ferrabosco's Ayres</i> , 1609                               | 26    | 31   |
| Faire Hebe, when dame Flora meets. <i>Bateson's Madrigals</i> , 1604              | 24    | 20   |
| Faire if you expect admiring. <i>Rosseter's Ayres</i> , 1600                      | 11    | 17   |
| Faire ladies that do love. <i>Gibbons's Madrigals</i> , 1612                      | 10    | 36   |
| Faire is my love, my deere and onely jewell. <i>Este's Madrigals</i> , 1604       | 20    | 19   |
| Fair is the rose. <i>Gibbons's Madrigals</i> , 1612                               | 16    | 36   |
| Faire nymphs. <i>Triumphs of Oriana</i> , 1600                                    | 15    | 16   |
| Faire Oriana. <i>Triumphs of Oriana</i> , 1600                                    | 6, 22 | 16   |

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| Faire Phyllis. <i>Farmer's Madrigals</i> , 1599                             | 15     | 13   |
| Faire shepherds queene. <i>Watson's Madrigalls</i> , 1590                   | 5      | 4    |
| Faire, sweet, cruell. <i>Ford's Musicke of Sundrie Kindes</i> , 1607        | 7      | 24   |
| Faire women like faire jewels are. <i>Jones's Second Booke</i> , 1601       | 14     | 18   |
| Fairest are the words. <i>Vautor's Ayres</i> , 1619                         | 5      | 46   |
| False love did me invegle. <i>Morley's Canzonets</i> , 1597                 | 2      | 10   |
| False Love now shoot. <i>Musica Transalpina</i> , 1588                      | 4      | 2    |
| Fancy retire thee. <i>Watson's Madrigalls</i> , 1590                        | 18     | 4    |
| Farewell all joys. <i>Gibbons's Madrigals</i> , 1612                        | 8      | 36   |
| Farewell cruell and unkind. <i>Watson's Madrigalls</i> , 1590               | 3      | 4    |
| Farewell deere love. <i>Jones's First Booke</i> , 1601                      | 12     | 18   |
| Farewell disdainfull. <i>Morley's Canzonets</i> , 1593                      | 10     | 5    |
| Farewell false love. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588         | 25     | 1    |
| Farewell false love. <i>Este's Madrigals</i> , 1606                         | 11     | 23   |
| Farewell fond youth. <i>Jones's Musically Dreame</i> , 1609                 | 8      | 30   |
| Farewell mine own sweet heart. <i>Pammelia</i> , 1609                       | 64     | 29   |
| Farewell my joy, adue my love. <i>Weelkes's Ballets</i> , 1598              | 21     | 12   |
| Farewell my love. <i>Kirbye's Madrigals</i> , 1597                          | 5      | 9    |
| Farewell sweet boy. <i>Peerson's Motetts</i> , 1630                         | 20     | 50   |
| Farewell too faire. <i>Dowland's Third Booke</i> , 1603                     | 1      | 19   |
| Farewell, unkind, farewell. <i>Dowland's Third Booke</i> , 1603             | 14     | 19   |
| Farre from triumphing court. <i>Dowland's Musically Bonquet</i> , 1610      | 9      | 32   |
| Fast by a brooke. <i>Morley's Italian Canzonets</i> , 1597                  | 15     | 9    |
| Fayre Oriana. <i>Triumphe of Oriana</i> , 1600                              | 19     | 16   |
| Feare not the end. <i>Este's Fifth Booke</i> , 1618                         | 17     | 45   |
| Fides est anima. <i>Pammelia</i> , 1609                                     | 41, 80 | 29   |
| Fie, fie, what a coile is heere! <i>Jones's Second Booke</i> , 1601         | 7      | 18   |
| Fie on this faining. <i>Dowland's Third Booke</i> , 1603                    | 16     | 19   |
| Finding in fields my Silvia all alone. <i>Dowland's Second Booke</i> , 1600 | 20     | 15   |
| Fine daintie girle. <i>Morley's Italian Canzonets</i> , 1597                | 5      | 8    |
| Fine knacks for ladies. <i>Dowland's Second Booke</i> , 1600                | 12     | 15   |
| Fire and lightning from heaven. <i>Morley's Canzonets</i> , 1595            | 8      | 7    |
| Fire, fire, fire, loe here! <i>Campion's Ayres</i> , 1612                   | 20     | 37   |
| Fire that must flame. <i>Campion's Ayres</i> , 1612                         | 15     | 37   |
| First with lookes he lived. <i>Lichfield's Madrigals</i> , 1614             | 4      | 40   |
| Flora faire love. <i>Morley's Italian Canzonets</i> , 1597                  | 7      | 8    |
| Flora faire Nimphe. <i>Morley's Italian Madrigals</i> , 1598                | 22     | 12   |
| Flora fayre nymph. <i>Ward's Madrigals</i> , 1613                           | 15     | 39   |
| Flora gave me fairest flowers. <i>Wilbye's Madrigals</i> , 1598             | 22     | 11   |
| Flora sweet wanton. <i>Greaves's Songs</i> , 1604                           | 2      | 20   |
| Flora, wilt thou torment me? <i>Morley's Canzonets</i> , 1595               | 9      | 7    |
| Flourish yee hillockes. <i>Wilbye's Madrigals</i> , 1609                    | 2      | 28   |
| Flow not so fast ye fountains. <i>Dowland's Third Booke</i> , 1603          | 8      | 19   |
| Flow my teares. <i>Dowland's Second Booke</i> , 1600                        | 2      | 15   |
| Fly if thou wilt. <i>Musica Transalpina</i> , 1597                          | 5      | 8    |
| Fly love aloft. <i>Wilbye's Madrigals</i> , 1598                            | 1      | 11   |
| Fly love, that are so sprightly. <i>Morley's Canzonets</i> , 1597           | 1      | 10   |
| Fly not away. <i>Este's Fifth Booke</i> , 1618                              | 3      | 45   |
| Fly not so fast, my only joy. <i>Ward's Madrigals</i> , 1613                | 6      | 38   |
| Fly not so swift, my deere. <i>Wilbye's Madrigals</i> , 1609                | 13     | 28   |
| Fly Philomell. <i>Hilton's Ayres or Fa las</i> , 1627                       | 25     | 49   |
| Fly swift, my thoughts. <i>Corkine's Ayres</i> , 1612                       | 18     | 37   |
| Flye from the world. <i>Jones's Ultimatum Vale</i> , 1608                   | 14     | 28   |
| Flye from the world. <i>Ferrabosco's Ayres</i> , 1609                       | 16     | 31   |
| Follow me, sweet love. <i>Este's Madrigals</i> , 1606                       | 5      | 23   |
| Follow me quickly. <i>Pammelia</i> , 1609                                   | 9      | 29   |
| Foe of mankind, why murest thou? <i>Coprario's Funeral Teares</i> , 1606    | 7      | 23   |
| Follow thy faire sunne. <i>Rosseter's Ayres</i> , 1601                      | 4      | 17   |
| Follow your saint. <i>Rosseter's Ayres</i> , 1601                           | 10     | 17   |
| Fond love is blinde. <i>Bateson's Madrigals</i> , 1618                      | 28     | 44   |
| Fond men that doe so highly prize. <i>Tomkins's Songs</i> , 1622            | 4      | 47   |
| Fond wanton youthes. <i>Jones's First Booke</i> , 1601                      | 2      | 18   |

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| For grieft I dye. <i>Musica Transalpina</i> , 1597                                   | 22  | 8    |
| For lust is fraile. <i>Allison's Howres Recreation</i> , 1606                        | 12  | 22   |
| For this is hee. <i>Este's Sixt Set</i> , 1624                                       | 3   | 48   |
| For verie grieft I dye. <i>Morley's Italian Madrigals</i> , 1598                     | 18  | 12   |
| Forsaken Thirsis. <i>Este's Madrigals</i> , 1606                                     | 18  | 23   |
| Fortune and glory may be lost. <i>Coperario's Songs of Mourning</i> , 1613           | 3   | 40   |
| Fortune, love, and time. <i>Bartlet's Ayres</i> , 1606                               | 15  | 23   |
| Fowre armes, two neckes. <i>Weelkes's Ayres</i> , 1608                               | 14  | 26   |
| Free from love's bonds. <i>Ward's Madrigals</i> , 1613                               | 11  | 38   |
| From Citheron. <i>Byrd's Songs of sundrie natures</i> , 1589                         | 19  | 3    |
| From depth of sinne. <i>Byrd's Songs of sundrie natures</i> , 1589                   | 6   | 3    |
| From profound center. <i>Croce's Musica Sacra</i> , 1608                             | 6   | 27   |
| From silent night, true register of moanes. <i>Dowland's Pilgrimes Solace</i> , 1612 | 10  | 38   |
| From stately tower King David sat. <i>Carlton's Madrigals</i> , 1601                 | 6   | 17   |
| From Virgin's wombe. <i>Byrd's Songs of sundrie natures</i> , 1589                   | 35  | 4    |
| From what part of the heaven. <i>Musica Transalpina</i> , 1588                       | 13  | 2    |
| Fusca in thy starry eyes. <i>Tomkins's Songs</i> , 1622                              | 21  | 47   |
| Fyer, fyre ! <i>Morley's Ballets</i> , 1595                                          | 14  | 6    |
| Gaze not on youth. <i>Peerson's Private Musicke</i> , 1620                           | 20  | 46   |
| Gifts of feature and of minde. <i>Hilton's Ayres or Fa las</i> , 1627                | 15  | 49   |
| Give beauty all her right. <i>Campion's Ayres</i> , 1610                             | 7   | 34   |
| Give me my hart and I will goe. <i>Weelkes's Ballets</i> , 1598                      | 7   | 12   |
| Give us once a drink. <i>Deuteromelia</i> , 1609                                     | 17  | 31   |
| Glad am I. <i>Deuteromelia</i> , 1609                                                | 11  | 31   |
| Go cristall teares. <i>Dowland's First Booke</i> , 1597                              | 9   | 10   |
| Go to Jane Glover. <i>Deuteromelia</i> , 1609                                        | 25  | 31   |
| Go ye my Canzonets. <i>Morley's Canzonets</i> , 1595                                 | 1   | 7    |
| God morrow, faire ladies. <i>Morley's Canzonets</i> , 1593                           | 6   | 5    |
| Goe happy man. <i>Maske on the Marriage of the Earle of Somerset</i> , 1614          | 2   | 43   |
| Goe heavy thoughts downe to the place. <i>Corkine's Ayres</i> , 1612                 | 10  | 37   |
| Goe my flockes, get you hence. <i>Dowland's Musicall Banquet</i> , 1610              | 5   | 32   |
| Goe nightly cares, the enemy to rest. <i>Dowland's Pilgrimes Solace</i> , 1612       | 9   | 38   |
| Goe no more to Brainford. <i>Pammelia</i> , 1609                                     | 24  | 29   |
| Goe passions to the cruell faire. <i>Ford's Musicke of Sundrie Kindes</i> , 1606     | 5   | 24   |
| Goe to bed sweete Muse, take thy rest. <i>Jones's Ultimum Vale</i> , 1608            | 3   | 27   |
| Goe you skipping. <i>Pilkington's Madrigals</i> , 1624                               | 18  | 49   |
| Goe wayling accents goe. <i>Ward's Madrigals</i> , 1613                              | 5   | 38   |
| Goe wailing verse, the issue of thy aire. <i>Bartlet's Ayres</i> , 1606              | 8   | 23   |
| Good love, then fly thou to her. <i>Morley's Canzonets</i> , 1597                    | 19  | 10   |
| Good men, shew if you can tell. <i>Campion's Ayres</i> , 1610                        | 9   | 34   |
| Grief of my best love's absenting. <i>Jones's Musicall Dreame</i> , 1609             | 14  | 30   |
| Griefe keepe within. <i>Danyel's Songs</i> , 1606                                    | 9   | 24   |
| Gush forth my teares. <i>Holborne's Cithharn Schoole</i> , 1597                      | 5   | 11   |
| Ha, ha, ha, this world doth pass. <i>Weelkes's Ayres</i> , 1608                      | 19  | 26   |
| Hæc est vita æterna. <i>Pammelia</i> , 1609                                          | 17  | 29   |
| Had those that dwell. <i>Ferrabosco's Ayres</i> , 1609                               | 22  | 31   |
| Happy he who to sweet home retirede. <i>Jones's Ultimum Vale</i> , 1608              | 15  | 28   |
| Happy, oh happy he. <i>Wilbye's Madrigals</i> , 1609                                 | 16  | 28   |
| Happy streams whose trembling fall. <i>Wilbye's Madrigals</i> , 1609                 | 10  | 28   |
| Hard destinies are love and beautie parted. <i>Wilbye's Madrigals</i> , 1609         | 22  | 28   |
| Hard by a christall fountaine. <i>Musica Transalpina</i> , 1597                      | 24  | 8    |
| Hard by a christall fountain. <i>Triumphs of Oriana</i> , 1600                       | 24  | 16   |
| Harden now thy tyred hart. <i>Campion's Ayres</i> , 1610                             | 3   | 34   |
| Hark all ye lovely saints above. <i>Weelkes's Ballets</i> , 1598                     | 8   | 12   |
| Hark and give care. <i>Morley's Italian Madrigals</i> , 1598                         | 10  | 12   |
| Hark ! did ye ever hear. <i>Triumphs of Oriana</i> , 1600                            | 17  | 16   |

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| Hark, hark ! wot you what ? <i>Jones's Muscicall Dreame</i> , 1609                    | 5          | 30   |
| Hark ! hear you not heavenly harmony ? <i>Bateson's Madrigals</i> , 1604              | 22         | 20   |
| Hark jolly shepherds. <i>Morley's Madrigals</i> , 1594                                | 17         | 6    |
| Harke all you ladies. <i>Rosseter's Ayres</i> , 1601                                  | 19         | 17   |
| Harke ! Alleluia. <i>Morley's Canzonets</i> , 1597                                    | 21         | 10   |
| Harke, hark, I heare some dauncing. <i>Weelkes's Madrigals</i> , 1600                 | 8          | 14   |
| Harken, O Lord. <i>Croce's Musica Sacra</i>                                           | 5          | 27   |
| Haste, haste, post haste. <i>Melismata</i> , 1611                                     | 3          | 35   |
| Have all our passions. <i>Danyel's Songs</i> , 1606                                   | 11         | 24   |
| Have I found her ? Oh rich finding. <i>Pilkington's Madrigals</i> , 1613              | 11         | 39   |
| Have I found her ? <i>Bateson's Madrigals</i> , 1618                                  | 13         | 44   |
| Have mercie on mee, Lord. <i>Mundy's Songs and Psalmes</i> , 1594                     | 24         | 6    |
| Have mercy upon me. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611                  | 25         | 34   |
| He only can behold. <i>Allison's Howres Recreation</i> , 1606                         | 2          | 22   |
| He that hath no mistresse. <i>Corkine's Ayres</i> , 1610                              | 6          | 32   |
| He that will an ale-house keepe. <i>Melismata</i> , 1611                              | 15         | 35   |
| Heare my prayer, O Lord. <i>Mundy's Songs and Psalmes</i> , 1594                      | 6          | 5    |
| Hee that descended. <i>Amner's Sacred Hymns</i> , 1615                                | 17         | 44   |
| Hee whose desires. <i>Danyel's Songs</i> , 1606                                       | 3          | 24   |
| Heere rest my thoughts. <i>Pilkington's Madrigals</i> , 1613                          | 8          | 39   |
| Heigh ho ! Chill go to plow. <i>Mundy's Songs and Psalmes</i> , 1594                  | 22         | 6    |
| Heigho ! away the mare. <i>Melismata</i> , 1611                                       | 6          | 35   |
| Help ! I fall. <i>Morley's Madrigalls</i> , 1594                                      | 5          | 6    |
| Help, Lord, for wasted are those men. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588 | 7          | 1    |
| Hence care, thou art too cruel. <i>Weelkes's Madrigals</i> , 1600                     | 5          | 14   |
| Hence stars ! <i>Triumphs of Oriana</i> , 1600                                        | 1          | 16   |
| Hence starres. <i>Este's Madrigals</i> , 1606                                         | 21         | 23   |
| Her breath is more sweet. <i>Byrd's Songs of Sundrie Natures</i> , 1589               | 37         | 4    |
| Her eyes like angels. <i>Allison's Howres Recreation</i> , 1606                       | 21         | 22   |
| Her fayre inflaming eyes. <i>Campion's Ayres</i> , 1612                               | 19*        | 37   |
| Her haire, the net of goulden wire. <i>Bateson's Madrigals</i> , 1618                 | 27         | 44   |
| Her rosie cheekes. <i>Campion's Ayres</i> , 1610                                      | 20         | 34   |
| Here rest my thoughts. <i>Holborn's Ciththarn Schoole</i> , 1597                      | 3          | 11   |
| Hero, care not. <i>Jones's First Booke</i> , 1601                                     | 8          | 18   |
| Hero, kiss me ? <i>Hilton's Ayres or Fa las</i> , 1627                                | 22         | 49   |
| Hey downe a downe. <i>Deuteromelia</i> , 1609                                         | 31         | 31   |
| Hey downe a downe. <i>Pammelia</i> , 1609                                             | 13, 28, 30 | 29   |
| Hey ho ! nobody at home. <i>Pammelia</i> , 1609                                       | 85         | 30   |
| Hey hoe to the greene wood. <i>Pammelia</i> , 1609                                    | 1          | 29   |
| Hey hoe what shall I say. <i>Pammelia</i> , 1609                                      | 99         | 30   |
| Hey the horne, the horn-a. <i>Peerson's Private Musicke</i> , 1620                    | 11         | 46   |
| Hey trola, trola. <i>Ravenscroft's Briefe Discourse</i> , 1614                        | 2          | 40   |
| Hidden, O Lorde. <i>Leighton's Teares or Lamentacions</i> , 1614                      | 19         | 42   |
| High Mighty God. <i>Leighton's Teares or Lamentacions</i> , 1614                      | 35         | 42   |
| Hills and woods. <i>Musica Transalpina</i> , 1597                                     | 11         | 8    |
| His goulden locks Time hath to silver turn'd. <i>Dowland's First Booke</i> , 1597     | 18         | 10   |
| His hart his wound received. <i>Ward's Madrigals</i> , 1613                           | 2          | 38   |
| Hoe, who comes here ? <i>Morley's Madrigalls</i> , 1594                               | 18         | 6    |
| Hold thy peace, thou knave ! <i>Deuteromelia</i> , 1609                               | 10         | 31   |
| Hope of my hart. <i>Ward's Madrigals</i> , 1613                                       | 17         | 39   |
| Hould out my heart. <i>Morley's Canzonets</i> , 1593                                  | 5          | 5    |
| How art thou thrall'd. <i>Gibbons's Madrigals</i> , 1612                              | 7          | 36   |
| How easily wert thou chain'd ? <i>Campion's Ayres</i> , 1610                          | 2          | 34   |
| How great delight. <i>Tomkins's Songs</i> , 1622                                      | 5          | 47   |
| How like a golden dreame. <i>Coperario's Songs of Mourning</i> , 1613                 | 5          | 40   |
| How long shall I with mournfull musicke. <i>Ward's Madrigals</i> , 1613               | 12         | 38   |
| How long with vaine complaining. <i>Watson's Madrigalls</i> , 1590                    | 19         | 4    |
| How merely wee live. <i>Este's Madrigals</i> , 1606                                   | 4          | 23   |
| How many things as yet. <i>Maynard's XII Wonders</i> , 1611                           | 8          | 36   |
| How shall a young man. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588                | 4          | 1    |

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| How shall a young man. <i>Este's Sixt Booke</i> , 1624                              | 9   | 48   |
| How shall I then discribe my love? <i>Ford's Musicke of Sundrie Kindes</i> , 1607   | 10  | 25   |
| How should I shew my love? <i>Jones's Musicall Dreame</i> , 1609                    | 9   | 30   |
| How should I sing well? <i>Pammelia</i> , 1609                                      | 90  | 30   |
| Humor say what mak'st thou heere? <i>Dowland's Second Booke</i> , 1600              | 22  | 15   |
| I alwayes beg. <i>Wilbye's Madrigals</i> , 1598                                     | 16  | 11   |
| I alwayes lov'd to call my lady, Rose. <i>Lichfield's Madrigals</i> , 1614          | 6   | 40   |
| I am a lover. <i>Ferrabosco's Ayres</i> , 1609                                      | 10  | 31   |
| I am a thirst. <i>Pammelia</i> , 1609                                               | 26  | 29   |
| I am brought into so great trouble. <i>Este's Sixt Booke</i>                        | 5   | 48   |
| I am quite tired. <i>Leighton's Teares or Lamentacions</i> , 1614                   | 26  | 42   |
| I bei ligustri e rose. <i>Weelkes's Ayres</i> , 1608                                | 17  | 26   |
| I bring you tiding. <i>Amner's Sacred Hymns</i> , 1615                              | 23  | 44   |
| I. C. U. B. A. K. ( <i>I see you be a knave!</i> ) <i>Deuteromelia</i> , 1609       | 27  | 31   |
| I can no more but hope, good hart. <i>Allison's Howres Recreation</i> , 1606        | 7   | 22   |
| I cannot, Lord. <i>Leighton's Teares or Lamentacions</i> , 1614                     | 7   | 42   |
| I cannot stay. <i>Este's Fift Booke</i> , 1618                                      | 16  | 45   |
| I care not for these ladies. <i>Rosseter's Ayres</i> , 1601                         | 3   | 17   |
| I doe not love my Phillis. <i>Este's Madrigals</i> , 1606                           | 1   | 23   |
| I dye when as I doe not see. <i>Danyel's Songs</i> , 1606                           | 18  | 24   |
| I fall and rise againe. <i>Este's Madrigals</i> , 1606                              | 19  | 23   |
| I fall, I fall, O stay mee. <i>Wilbye's Madrigals</i> , 1598                        | 14  | 11   |
| I feign not friendship where I hate. <i>Gibbons's Madrigals</i> , 1612              | 6   | 36   |
| I follow loe the footing. <i>Morley's Canzonets</i> , 1597                          | 17  | 10   |
| I follow loe the footing. <i>Pilkington's Madrigals</i> , 1613                      | 2   | 39   |
| I go before my darling. <i>Morley's Canzonets</i> , 1595                            | 4   | 7    |
| I have beene yong, but now am old. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611 | 7   | 34   |
| I have entreated. <i>Ward's Madrigals</i> , 1613                                    | 26  | 39   |
| I have had a great delight. <i>Este's Sixt Booke</i> , 1624                         | 12  | 48   |
| I have house and land in Kent. <i>Melismata</i> , 1611                              | 22  | 35   |
| I have roared. <i>Este's Sixt Booke</i> , 1624                                      | 4   | 48   |
| I heard a noise. <i>Bateson's Madrigals</i> , 1618                                  | 18  | 44   |
| I heard a withered mayde. <i>Hilton's Ayres or Fa las</i> , 1627                    | 10  | 49   |
| I heard of late that love was falne asleepe. <i>Bartlett's Ayres</i> , 1606         | 6   | 22   |
| I know not what. <i>Jones's Musicall Dreame</i> , 1609                              | 13  | 30   |
| I laide me downe. <i>Leighton's Teares or Lamentacions</i> , 1614                   | 31  | 42   |
| I languish to complaine. <i>Morley's Italian Madrigals</i> , 1598                   | 15  | 12   |
| I languish to complaine me. <i>Bennet's Madrigals</i> , 1599                        | 6   | 14   |
| I lay with an old man. <i>Melismata</i> , 1611                                      | 10  | 35   |
| I lift my heart to thee. <i>Mundy's Songs and Psalmes</i> , 1594                    | 16  | 6    |
| I live, and yet methinks I do not breath. <i>Wilbye's Madrigals</i> , 1609          | 7   | 28   |
| I love alas! I love thee. <i>Morley's Ballets</i> , 1595                            | 17  | 7    |
| I love alas! yet am I not beloved. <i>Kirbye's Madrigals</i> , 1597                 | 20  | 9    |
| I love alas, yet am not loved. <i>Wilbye's Madrigals</i> , 1609                     | 14  | 28   |
| I love and have my love regarded. <i>Weelkes's Ballets</i> , 1598                   | 18  | 12   |
| I marriage would forswear. <i>Maynard's XII Wonders</i> , 1611                      | 12  | 36   |
| I must complaine, yet do enjoy. <i>Dowland's Third Booke</i> , 1603                 | 17  | 19   |
| I must complaine. <i>Campion's Ayres</i> , 1612                                     | 17* | 37   |
| I must depart. <i>Musica Transalpina</i> , 1588                                     | 22  | 2    |
| I onely am the man. <i>Maynard's XII Wonders</i> , 1611                             | 9   | 36   |
| I pray, good mother. <i>Melismata</i> , 1611                                        | 8   | 35   |
| I pray thee, sweet John. <i>Greaves's Songs</i> , 1604                              | 5   | 20   |
| I saw my lady weeping. <i>Musica Transalpina</i> , 1588                             | 23  | 2    |
| I saw my ladye weepe. <i>Dowland's Second Booke</i> , 1600                          | 1   | 15   |
| I saw my lovely Phillis. <i>Morley's Ballets</i> , 1595                             | 8   | 6    |
| I see ambition never pleas'd. <i>Gibbons's Madrigals</i> , 1612                     | 5   | 36   |
| I shame at mine. <i>Leighton's Teares or Lamentacions</i> , 1614                    | 49  | 42   |

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| I should for grief and anguish. <i>Morley's Canzonets</i> , 1595 . . .                             | 12  | 7    |
| I sigh as sure to weare the fruit. <i>Pilkington's First Booke</i> , 1605 . . .                    | 15  | 21   |
| I soung sometime. <i>Musica Transalpina</i> , 1588 . . .                                           | 56  | 3    |
| I studie to uphold. <i>Maynard's XII Wonders</i> , 1611 . . .                                      | 5   | 35   |
| I subg sometimes my thoughts. <i>Wilbye's Madrigals</i> , 1598 . . .                               | 21  | 11   |
| I think that if the hills. <i>Morley's Italian Madrigals</i> , 1598 . . .                          | 3   | 12   |
| I thought my Love. <i>Farmer's Madrigals</i> , 1599 . . .                                          | 8   | 13   |
| I thought that Love had beene a boy. <i>Byrd's Songs of Sundrie Na-<br/>tures</i> , 1589 . . .     | 32  | 3    |
| I tremble not at noise of war. <i>Gibbons's Madrigals</i> , 1612 . . .                             | 4   | 36   |
| I wander up and downe. <i>Bennet's Madrigals</i> , 1599 . . .                                      | 1   | 14   |
| I was full neere my fall. <i>Musica Transalpina</i> , 1588 . . .                                   | 54  | 3    |
| I weigh not fortunes frown. <i>Gibbons's Madrigals</i> , 1612 . . .                                | 3   | 36   |
| I will go dye for pure love. <i>Musica Transalpina</i> , 1588 . . .                                | 46  | 2    |
| I will no more. <i>Morley's Madrigals</i> , 1594 . . .                                             | 13  | 6    |
| I will not force. <i>Greaves's Songs</i> , 1604 . . .                                              | 4   | 20   |
| I will sing unto the Lord. <i>Amner's Sacred Hymns</i> , 1615 . . .                                | 18  | 44   |
| I would thou wert not faire. <i>Bartlet's Ayres</i> , 1606 . . .                                   | 12  | 23   |
| Ich con but zwear. <i>Ravenscroft's Briefe Discourse</i> , 1614 . . .                              | 19  | 41   |
| If all the ages of the earth. <i>Ferrabosco's Ayres</i> , 1609 . . .                               | 23  | 31   |
| If all these Cupids now were blinde. <i>Ferrabosco's Ayres</i> , 1609 . . .                        | 18  | 31   |
| If any hath the heart. <i>Campion's Ayres</i> , 1612 . . .                                         | 21* | 37   |
| If beantie bee a treasure. <i>Weelkes's Madrigals</i> , 1597 . . .                                 | 22  | 7    |
| If ever haplesse woman had a cause. <i>Bartlet's Ayres</i> , 1606 . . .                            | 2   | 22   |
| If fathers knew. <i>Jones's First Booke</i> , 1601 . . .                                           | 14  | 18   |
| If floods of teares. <i>Bateson's Madrigals</i> , 1618 . . .                                       | 12  | 44   |
| If fuds of teares. <i>Dowland's Second Booke</i> , 1600 . . .                                      | 11  | 15   |
| If I by nature. <i>Peerson's Motetts</i> , 1630 . . .                                              | 9   | 50   |
| If I could shut the gate. <i>Danyel's Songs</i> , 1606 . . .                                       | 17  | 24   |
| If I hope I pine. <i>Rosseter's Ayres</i> , 1601 . . .                                             | 15* | 17   |
| If I seeke to enjoy. <i>Bateson's Madrigals</i> , 1618 . . .                                       | 4   | 44   |
| If I urge my kinde desires. <i>Rosseter's Ayres</i> , 1601 . . .                                   | 4   | 17   |
| If in thine heart. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .                             | 44  | 4    |
| If in this flesh. <i>Jones's Muslicall Dreame</i> , 1609 . . .                                     | 15  | 30   |
| If it be love to sit and mourne. <i>Hilton's Ayres or Falas</i> , 1627 . . .                       | 24  | 49   |
| If Love be blinde. <i>Bateson's Madrigals</i> , 1604 . . .                                         | 11  | 20   |
| If Love be just. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .                               | 21  | 3    |
| If Love loves truth. <i>Campion's Ayres</i> , 1612 . . .                                           | 11  | 37   |
| If my complaints could passions move. <i>Dowland's First Booke</i> ,<br>1597 . . .                 | 4   | 10   |
| If pittie reigne with beantie. <i>Kirbye's Madrigals</i> , 1597 . . .                              | 18  | 9    |
| If she forsakes me. <i>Rosseter's Ayres</i> , 1601 . . .                                           | 17* | 17   |
| If shee neglect me. <i>Pilkington's Madrigals</i> , 1610 . . .                                     | 10  | 49   |
| If silent. <i>Morley's Italian Madrigals</i> , 1598 . . .                                          | 13  | 12   |
| If streames of teares. <i>Corkine's Ayres</i> , 1610 . . .                                         | 4   | 32   |
| If that a sinners sighs. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . .                      | 30  | 1    |
| If that a sinners sighs. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .                            | 13  | 38   |
| If that a sinners sighes. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .                    | 50  | 42   |
| If the deepe sighs. <i>Ward's Madrigals</i> , 1613 . . .                                           | 23  | 39   |
| If there be any one whom love. <i>Bartlet's Ayres</i> , 1606 . . .                                 | 5   | 22   |
| If this be love to scorne my crying. <i>Lichfield's Madrigals</i> , 1614 . . .                     | 14  | 40   |
| If thou long'st so much. <i>Campion's Ayres</i> , 1612 . . .                                       | 16  | 37   |
| If thy deceitful lookes. <i>Weelkes's Madrigals</i> , 1597 . . .                                   | 14  | 7    |
| If weemen could be faire and never fond. <i>Byrd's Psalmes, Sonets,<br/>and Songs</i> , 1588 . . . | 17  | 1    |
| If women can be courteous. <i>Carlton's Madrigals</i> , 1601 . . .                                 | 13  | 17   |
| Ile caldi sospiri. <i>Jones's Muslicall Dreame</i> , 1609 . . .                                    | 20  | 30   |
| Ile lie me downe. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .                            | 16  | 42   |
| In a grove most rich of shade. <i>Dowland's Muslicall Banquet</i> , 1610 . . .                     | 8   | 32   |
| In a grove of trees of mirtle. <i>Attey's Ayres</i> , 1622 . . .                                   | 4   | 48   |
| In black mourne I. <i>Weelkes's Madrigals</i> , 1597 . . .                                         | 3   | 7    |
| In an evening as I was walking. <i>Este's Madrigals</i> , 1604 . . .                               | 7   | 19   |
| In chains of hope and fear. <i>Watson's Madrigals</i> , 1590 . . .                                 | 22  | 4    |



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| In christall towers. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                  | 8     | 34   |
| In darknesse let me dwell. <i>Coprario's Funeral Teares</i> , 1606                    | 4     | 23   |
| In darknesse let me dwell. <i>Dowland's Muslicall Banquet</i> , 1601                  | 11    | 32   |
| In deepe distresse. <i>Mundy's Songs and Psalmes</i> , 1594                           | 18    | 6    |
| In depth no man. <i>Leighton's Teares or Lamentacions</i> , 1614                      | 54    | 42   |
| In depth of griefe. <i>Bateson's Madrigals</i> , 1618                                 | 21    | 44   |
| In dewe of roses. <i>Morley's Madrigals</i> , 1594                                    | 7     | 6    |
| In dolorous complaining. <i>Este's Madrigals</i> , 1606                               | 7     | 23   |
| In every place. <i>Musica Transalpina</i> , 1588                                      | 15    | 2    |
| In every place. <i>Morley's Madrigalls</i> , 1594                                     | 8     | 6    |
| In fields abroad wher trumpets shrill. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 | 22    | 1    |
| In flowre of Aprill's springing. <i>Musica Transalpina</i> , 1597                     | 10    | 8    |
| In health and ease am I. <i>Ward's Madrigals</i> , 1613                               | 4     | 38   |
| In hope a king doth goe to war. <i>Allison's Howres Recreation</i> , 1606             | 4     | 22   |
| In midst of woods. <i>Mundy's Songs and Psalmes</i> , 1594                            | 27    | 6    |
| In nets of golden wyres. <i>Morley's Canzonets</i> , 1595                             | 10    | 7    |
| In pleasant sommers morning. <i>Youll's Canzonets</i> , 1608                          | 9     | 27   |
| In pride of May. <i>Weelkes's Ballets</i> , 1598                                      | 11    | 12   |
| In Sherwood lived stout Robin Hood. <i>Jones's Muslicall Dreame</i> , 1609            | 19    | 30   |
| In te Domine speravi. <i>Pammelia</i> , 1609                                          | 34    | 29   |
| In the departure. <i>Leighton's Teares or Lamentacions</i> , 1614                     | 30    | 42   |
| In the merry month of May. <i>Este's Madrigals</i> , 1604                             | 2     | 19   |
| In the merry month of May. <i>Youll's Canzonets</i> , 1608                            | 19    | 27   |
| In thee, O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614                      | 4, 28 | 42   |
| In this trembling shadow. <i>Dowland's Pilgrimes Solace</i> , 1612                    | 12    | 38   |
| In vaine hee seeketh for beautie. <i>Musica Transalpina</i> , 1588                    | 14    | 2    |
| In wayne he seekes for beauties. <i>Musica Transalpina</i> , 1588                     | 7     | 2    |
| In vaine my tongue thou begst to ease my care. <i>Este's Madrigals</i> , 1604         | 14    | 19   |
| In winter cold. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                       | 3     | 34   |
| In yonder dale. <i>Youll's Canzonets</i> , 1608                                       | 3     | 27   |
| Inconstant Laura. <i>Greaves's Songs</i> , 1604                                       | 9     | 20   |
| Injurious howres. <i>Lichfield's Madrigals</i> , 1614                                 | 18    | 40   |
| Intende voci orationis. <i>Pammelia</i> , 1609                                        | 16    | 29   |
| Is Love a boy? <i>Byrd's Songs of Sundrie Natures</i> , 1589                          | 15    | 3    |
| Is not that my fancies Queene? <i>Peerson's Private Musicke</i> , 1620                | 23    | 46   |
| Is this thy doome. <i>Pilkington's Madrigals</i> , 1613                               | 6     | 39   |
| It fell on a sommer's daie. <i>Rosseter's Ayres</i> , 1601                            | 8     | 17   |
| It is my well beloved's voice. <i>Tomkins's Songs</i> , 1622                          | 27    | 47   |
| It was a time when silly bees. <i>Dowland's Third Booke</i> , 1603                    | 18    | 19   |
| It was no pollicie of court. <i>Ferrabosco's Ayres</i> , 1609                         | 19    | 31   |
| It was the Frogge in the well. <i>Melismata</i> , 1611                                | 21    | 35   |
| Jacke and Jone they think no ill. <i>Campion's Ayres</i> , 1610                       | 20    | 34   |
| Jacke boy! ho boy! <i>Pammelia</i> , 1609                                             | 56    | 29   |
| Jinkin the Jester. <i>Pammelia</i> , 1609                                             | 84    | 30   |
| Joan come kissee me now. <i>Pammelia</i> , 1609                                       | 22    | 29   |
| Jockey thine horne-pipe's dull. <i>Weelkes's Ayres</i> , 1608                         | 2     | 26   |
| Jolly shepheard. <i>Pammelia</i> , 1609                                               | 3     | 29   |
| Joy in the gates of Jerusalem. <i>Pammelia</i> , 1609                                 | 91    | 30   |
| Joy, joy doth so arise. <i>Morley's Canzonets</i> , 1593                              | 2     | 5    |
| Joy my muse, since there is one. <i>Attey's Ayres</i> , 1622                          | 9     | 48   |
| Joy not in no earthly blisse. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588          | 11    | 1    |
| Joy of my life that hath my love in hould. <i>Este's Madrigals</i> , 1604             | 16    | 19   |
| Joy so delights my heart. <i>Musica Transalpina</i> , 1588                            | 3     | 2    |
| Judge them, O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614                   | 54    | 42   |
| Kawashe comes in majestie. <i>Maske of Flowers</i> , 1614                             | 3     | 43   |
| Keepe well your ray my lads? <i>Pammelia</i> , 1609                                   | 89    | 30   |
| Kind in unkindnesse. <i>Rosseter's Ayres</i> , 1601                                   | 19*   | 17   |
| Kinde are her answers. <i>Campion's Ayres</i> , 1612                                  | 7     | 37   |

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| Kiss me mine only jewell. <i>Morley's Italian Canzonets</i> , 1597               | 10     | 8    |
| Kit and Tom chida. <i>Melismata</i> , 1611                                       | 17     | 35   |
| La Virginella. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588                    | 24     | 1    |
| Ladie those cherries plentie. <i>Morley's Ballets</i> , 1595                     | 16     | 7    |
| Ladie those eies. <i>Morley's Canzonets</i> , 1593                               | 4      | 5    |
| Ladie when I behold your passions. <i>Farnaby's Canzonets</i> , 1598             | 19     | 13   |
| Ladie your eye. <i>Weelkes's Ballets</i> , 1598                                  | 16     | 12   |
| Lady come downe. <i>Pammelia</i> , 1609                                          | 72     | 29   |
| Lady, if I through grieve. <i>Morley's Canzonets</i> , 1593                      | 14     | 5    |
| Lady if you so spite me. <i>Musica Transalpina</i> , 1588                        | 40     | 2    |
| Lady if you so spight mee. <i>Dowland's Musically Banquet</i> , 1610             | 10     | 32   |
| Lady let me behold. <i>Morley's Italian Canzonets</i> , 1597                     | 3      | 8    |
| Lady my flame. <i>Musica Transalpina</i> , 1597                                  | 12     | 8    |
| Lady my flame. <i>Farmer's Madrigals</i> , 1598                                  | 4      | 13   |
| Lady that hand. <i>Musica Transalpina</i> , 1588                                 | 10, 37 | 2    |
| Lady the birds right fairely are singing. <i>Weelkes's Madrigals</i> , 1600      | 9      | 14   |
| Lady the melting christall. <i>Greaves's Songs</i> , 1604                        | 19     | 21   |
| Lady the sillie flea of all disdained. <i>Farnaby's Canzonets</i>                | 9      | 13   |
| Lady when I behold. <i>Wilbye's Madrigals</i> , 1598                             | 10, 24 | 11   |
| Lady why grieve you? <i>Morley's Madrigals</i> , 1594                            | 6      | 6    |
| Lady you look so gentle. <i>Musica Transalpina</i> , 1588                        | 12     | 2    |
| Lady you see time flieth. <i>Morley's Canzonets</i> , 1597                       | 20     | 10   |
| Lady you thinke you spite me. <i>Morley's Canzonets</i> , 1597                   | 15     | 10   |
| Lady your spotlesse feature. <i>Weelkes's Madrigals</i> , 1597                   | 16     | 7    |
| Lady your words doe spight mee. <i>Wilbye's Madrigals</i> , 1598                 | 18     | 11   |
| Lais now old. <i>Gibbons's Madrigals</i> , 1612                                  | 13     | 36   |
| Lament, lament. <i>Leighton's Teares or Lamentacions</i> , 1614                  | 46     | 42   |
| Lasso vita mia, mi fa morire. <i>Dowland's Pilgrimes Solace</i> , 1612           | 11     | 38   |
| Late in my rash accounting. <i>Weelkes's Ayres</i> , 1608                        | 13     | 26   |
| Laudate nomen Domini. <i>Pammelia</i> , 1609                                     | 92, 96 | 30   |
| Leave alas this tormenting. <i>Morley's Ballets</i> , 1595                       | 19     | 7    |
| Leave now mine eyes tormenting. <i>Morley's Canzonets</i> , 1595                 | 7      | 7    |
| Leave off Hymen, and let us borrow. <i>Ravenscroft's Briefe Discourse</i> , 1614 | 16     | 41   |
| Leave off sad Philomell. <i>Hilton's Ayres or Fa las</i> , 1627                  | 11     | 49   |
| Leave prolonging. <i>Campion's Ayres</i> , 1612                                  | 1*     | 37   |
| Led by a strong desire. <i>Jones's First Booke</i> , 1601                        | 5      | 18   |
| Lend your eares to my sorrow. <i>Dowland's Third Booke</i> , 1603                | 11     | 19   |
| Let all the inhabitants. <i>Este's Sixt Booke</i> , 1624                         | 8      | 48   |
| Let dread of paine. <i>Greaves's Songs</i> , 1604                                | 13     | 21   |
| Let every sharp. <i>Carlton's Madrigals</i> , 1601                               | 12     | 17   |
| Let false surmises. <i>Amner's Sacred Hymnes</i> , 1615                          | 2      | 43   |
| Let goe, why do you stay me? <i>Bennet's Madrigals</i> , 1599                    | 4      | 14   |
| Let him that will be free. <i>Rosseter's Ayres</i> , 1601                        | 6*     | 17   |
| Let Lobcocke leave his wife at home. <i>Pammelia</i> , 1609                      | 87     | 30   |
| Let not Cloris think. <i>Danyel's Songs</i> , 1606                               | 12     | 24   |
| Let not the sluggish sleepe. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611     | 10     | 34   |
| Let thy salvation. <i>Leighton's Teares or Lamentacions</i> , 1614               | 21     | 42   |
| Let's have a peale for John Cooke's soul. <i>Pammelia</i> , 1609                 | 69, 97 | 29   |
| Lie down poore heart. <i>Jones's First Booke</i> , 1601                          | 6      | 18   |
| Libera me Domine. <i>Pammelia</i> , 1609                                         | 77     | 29   |
| Life of my life. <i>Bateson's Madrigals</i> , 1618                               | 17     | 44   |
| Life is a Poet's phable. <i>Jones's First Booke</i> , 1601                       | 15     | 18   |
| Life tell me. <i>Morley's Italian Madrigals</i> , 1598                           | 11     | 12   |
| Life tell me. <i>Este's Third Booke</i> , 1610                                   | 21     | 33   |
| Lift up to heaven sad wretch. <i>Campion's Ayres</i> , 1610                      | 12     | 33   |
| Lighten heavy heart thy spright. <i>Campion's Ayres</i> , 1610                   | 19     | 34   |
| Lightly she tripped. <i>Triumphs of Oriana</i> , 1600                            | 3      | 16   |
| Like as from heaven. <i>Musica Transalpina</i> , 1588                            | 24     | 2    |
| Like as the gentle hart. <i>Carlton's Madrigals</i> , 1601                       | 8      | 17   |

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| Like hermit poore. <i>Ferrabosco's Ayres</i> , 1609                               | 1   | 31   |
| Like two proud armies. <i>Weelkes's Madrigals</i> , 1600                          | 1   | 15   |
| Liquide and watry perles. <i>Musica Transalpina</i> , 1588                        | 31  | 2    |
| Listen, O Lord. <i>Croce's Musica Sacra</i> , 1608                                | 7   | 27   |
| Live not poore bloome. <i>Bateson's Madrigals</i> , 1618                          | 7   | 44   |
| Lively my heart. <i>Este's Fifth Booke</i> , 1618                                 | 18  | 45   |
| Lo here another love! <i>Morley's Canzonets</i> , 1595                            | 6   | 7    |
| Lo where with flowry head. <i>Morley's Canzonets</i> , 1597                       | 6   | 10   |
| Loe cuntrie sports. <i>Weelkes's Madrigals</i> , 1597                             | 12  | 7    |
| Loe, how from heaven. <i>Amner's Sacred Hymns</i> , 1615                          | 22  | 44   |
| Loe heere my hart. <i>Musica Transalpina</i> , 1588                               | 50  | 3    |
| Loe heere my heart I leave. <i>Kirbye's Madrigals</i> , 1597                      | 1   | 9    |
| Loe here I leave my heart. <i>Este's Third Booke</i> , 1610                       | 20  | 33   |
| Loe how my colour. <i>Morley's Italian Madrigals</i> , 1598                       | 16  | 12   |
| Loe ladies where my love comes. <i>Morley's Italian Madrigals</i> , 1598          | 5   | 12   |
| Loe, shes flies. <i>Morley's Ballets</i> , 1595                                   | 18  | 7    |
| Loe, when back mine eye. <i>Campion's Ayres</i> , 1610                            | 13  | 33   |
| Looke downe O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614               | 18  | 42   |
| Looke, mistresse, mine. <i>Pilkington's First Booke</i> , 1605                    | 12  | 21   |
| Looke up faire lids! <i>Vautour's Ayres</i> , 1619                                | 8   | 46   |
| Looke up faire lids! <i>Peerson's Private Musicke</i> , 1620                      | 13  | 46   |
| Long hath my love. <i>Morley's Italian Canzonets</i> , 1597                       | 17  | 9    |
| Long have I beene perplext. <i>Melismata</i> , 1611                               | 5   | 35   |
| Long have I livde in Court. <i>Maynard's XII Wonders</i> , 1611                   | 1   | 35   |
| Long have I made these hills and vallies weary. <i>Wilbye's Madrigals</i> , 1609  | 34  | 28   |
| Long have mine eies. <i>Rosseter's Ayres</i> , 1601                               | 10* | 17   |
| Long have the shepherds. <i>Greaves's Songs</i> , 1604                            | 18  | 21   |
| Long live faire Oriana. <i>Triumphs of Oriana</i> , 1600                          | 4   | 16   |
| Lord arise and help. <i>Mundy's Songs and Psalmes</i> , 1594                      | 23  | 6    |
| Lord ever bridle. <i>Leighton's Teares or Lamentacions</i> , 1614                 | 44  | 42   |
| Lord hear my prayer. <i>Byrd's Songs of sundrie natures</i> , 1589                | 5   | 3    |
| Lord heare the poore. <i>Deuteromelia</i> , 1609                                  | 8   | 31   |
| Lord in thine anger. <i>Croce's Musica Sacra</i> , 1608                           | 3   | 27   |
| Lord in thy rage. <i>Byrd's Songs of sundrie natures</i> , 1589                   | 1   | 3    |
| Lord in thy wrath. <i>Byrd's Songs of sundrie natures</i> , 1589                  | 3   | 3    |
| Lord in thy wrath. <i>Croce's Musica Sacra</i> , 1608                             | 1   | 27   |
| Lord in thy wrath reprove me not. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588 | 9   | 1    |
| Lord to thee I make my mone. <i>Mundy's Songs and Psalmes</i> , 1594              | 13  | 5    |
| Lard when I thinke. <i>Weelkes's Ayres</i> , 1608                                 | 15  | 26   |
| Love, cease tormenting. <i>Tomkins's Songs</i> , 1622                             | 6   | 47   |
| Love for such a cherry lip. <i>Ravenscroft's Briefe Discourse</i> , 1614          | 15  | 41   |
| Love hath proclaimed. <i>Watson's Madrigalls</i> , 1590                           | 26  | 4    |
| Love her no more. <i>Peerson's Private Musicke</i> , 1620                         | 14  | 46   |
| Love is a bable. <i>Jones's Second Booke</i> , 1601                               | 17  | 18   |
| Love is a dainty milde and sweet. <i>Ward's Madrigals</i> , 1613                  | 10  | 38   |
| Love is a fit of pleasure. <i>Byrd's Songs of sundrie natures</i> , 1589          | 43  | 4    |
| Love is a secret feeding fire. <i>Pilkington's Madrigals</i> , 1613               | 13  | 39   |
| Love is a toy. <i>Este's Fifth Booke</i>                                          | 7   | 45   |
| Love is the fire that burns mee. <i>Bateson's Madrigals</i> , 1618                | 1   | 44   |
| Love is the peace. <i>Peerson's Motetts</i> , 1630                                | 11  | 50   |
| Love laide his yoke upon me. <i>Hilton's Ayres or Fa las</i> , 1627               | 18  | 49   |
| Love learns by laughing. <i>Morley's Canzonets</i> , 1593                         | 21  | 5    |
| Love me or not. <i>Campion's Ayres</i> , 1612                                     | 10* | 37   |
| Love not me for comely grace. <i>Wilbye's Madrigals</i> , 1609                    | 12  | 28   |
| Love quench this heat. <i>Musica Transalpina</i> , 1597                           | 17  | 8    |
| Love shooting among many. <i>Farnaby's Canzonets</i> , 1598                       | 13  | 13   |
| Love shooting at another. <i>Farnaby's Canzonets</i> , 1598                       | 14  | 13   |
| Love stood amaz'd. <i>Dowland's Third Book</i> , 1603                             | 10  | 19   |
| Love, sweet love for evermore. <i>Pammelia</i> , 1609                             | 73  | 29   |
| Love the delight. <i>Peerson's Motetts</i> , 1630                                 | 1   | 50   |

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| Love those beames that breede. <i>Dowland's Pilgrimes Solace</i> , 1612                | 4      | 38   |
| Love took his bow and arrow. <i>Morley's Canzonets</i> , 1597                          | 5      | 10   |
| Love wee in one. <i>Avner's Sacred Hymnes</i> , 1615                                   | 1      | 43   |
| Love wing'd my hopes. <i>Jones's Second Booke</i> , 1601                               | 1      | 18   |
| Love would discharge. <i>Byrd's Songs of sundrie natures</i> , 1589                    | 34     | 3    |
| Love would discharge the dutie. <i>Bateson's Madrigals</i> , 1604                      | 2      | 20   |
| Love wounded me. <i>Hilton's Ayres or Fa las</i> , 1627                                | 8      | 49   |
| Loves folke in greene araying. <i>Morley's Canzonets</i> , 1597                        | 4      | 10   |
| Loves god is a boy. <i>Jones's Second Booke</i> , 1601                                 | 10     | 18   |
| Luer, Falkners, luer. <i>Ravenscroft's Briefe Discourse</i> , 1614                     | 5      | 41   |
| Lullaby, lullaby, my sweet little baby. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 | 32     | 1    |
| Lyke as the Lute. <i>Danyel's Songs</i> , 1606                                         | 4      | 24   |
| Madam for you I little grieve. <i>Attey's Ayres</i> , 1622                             | 11     | 48   |
| Maides to bed. <i>Melismata</i> , 1611                                                 | 13     | 35   |
| Maids are simple some men say. <i>Campion's Ayres</i> , 1612                           | 4      | 36   |
| Make haste yee lovers. <i>Weelkes's Madrigals</i> , 1597                               | 17     | 7    |
| Make ye joy to God. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                    | 24     | 34   |
| Man, dreame no more! <i>Peerson's Motetts</i> , 1630                                   | 15, 19 | 50   |
| Man first created was. <i>Greaves's Songs</i> , 1604                                   | 11     | 20   |
| Man like a prophet. <i>Corkine's Ayres</i>                                             | 12     | 37   |
| Manalcas in an evening walking. <i>Pilkington's Madrigals</i> , 1624                   | 7      | 49   |
| Mane nobiscum. <i>Pammelia</i> , 1609                                                  | 39     | 29   |
| Margery serve well the black sow. <i>Deuteromelia</i> , 1609                           | 12     | 31   |
| Mars in a furie. <i>Weelkes's Madrigals</i> , 1600                                     | 6      | 15   |
| Martin said to his man. <i>Deuteromelia</i> , 1609                                     | 16     | 31   |
| Mault's come downe. <i>Deuteromelia</i> , 1609                                         | 15     | 31   |
| Me, me, and none but me. <i>Dowland's Third Booke</i> , 1603                           | 5      | 19   |
| Mee thinks I heare. <i>Weelkes's Madrigals</i> , 1600                                  | 4      | 15   |
| Melpomone. <i>Vautor's Ayres</i> , 1619                                                | 20     | 46   |
| Merely my love and I. <i>Bateson's Madrigals</i> , 1604                                | 27     | 20   |
| Methought the other night. <i>Jones's Second Booke</i> , 1601                          | 5      | 18   |
| Mine eyes with fervencie of sprite. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588     | 2      | 2    |
| Mira cano. <i>Vautor's Ayres</i> , 1619                                                | 15     | 46   |
| Miraculous Love's wounding. <i>Morley's Canzonets</i> , 1595                           | 5      | 7    |
| Miraculous Love's wounding. <i>Morley's Italian Canzonets</i> , 1597                   | 14     | 9    |
| Miserere mei Deus. <i>Pammelia</i> , 1609                                              | 32     | 29   |
| Miserere nostri. <i>Pammelia</i> , 1609                                                | 14, 18 | 29   |
| Mistris since you so much desire. <i>Rosseter's Ayres</i> , 1601                       | 16     | 17   |
| 'Mongst thousands good. <i>Gibbons's Madrigals</i> , 1612                              | 11     | 36   |
| Mopsie leave off to love. <i>Este's Madrigals</i> , 1604                               | 12     | 19   |
| More incense hath been burned. <i>Maske of Flowers</i> , 1614                          | 4      | 43   |
| More than most faire. <i>Peerson's Motetts</i> , 1630                                  | 4      | 50   |
| Most mighty and all. <i>Leighton's Teares or Lamentacions</i> , 1614                   | 24     | 42   |
| Most sweet and pleasing. <i>Campion's Ayres</i> , 1610                                 | 9      | 33   |
| Mother I will have a husband. <i>Vautor's Ayres</i> , 1619                             | 4      | 46   |
| Mourne, mourne. <i>Dowland's Second Booke</i> , 1600                                   | 5      | 15   |
| Mourne now my soule. <i>Kirbye's Madrigals</i> , 1597                                  | 8      | 9    |
| Mourning I dye. <i>Este's Fift Booke</i> , 1618                                        | 13     | 45   |
| Move now with measured tread. <i>Campion's Maske for Lord Hayes</i> , 1607             | 2      | 26   |
| Musicke, deare solace. <i>Pilkington's First Booke</i> , 1605                          | 19     | 21   |
| Musick some thincks no musick is. <i>Bateson's Madrigals</i> , 1604                    | 28     | 20   |
| Musicke divine. <i>Tomkins's Songs</i> , 1622                                          | 24     | 47   |
| Musing mine owne selfe. <i>Pammelia</i> , 1609                                         | 66     | 29   |
| Must I part, my sweet jewell? <i>Kirbye's Madrigals</i> , 1597                         | 21     | 9    |
| My bonny lasse. <i>Morley's Ballets</i> , 1595                                         | 7      | 6    |
| My calling is divine. <i>Maynard's XII Wonders</i> , 1611                              | 2      | 35   |
| My choise is made. <i>Pilkington's First Booke</i> , 1605                              | 2      | 21   |
| My complaining is not faining. <i>Jones's Musicall Dreame</i> , 1609                   | 6      | 30   |

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| My dame has in her hutch. <i>Pammelia</i> , 1609                                      | 23  | 29   |
| My dayes, my moneths, my yeares. <i>Attey's Ayres</i> , 1622                          | 10  | 48   |
| My dearest and divinest love! <i>Attey's Ayres</i> , 1622                             | 6   | 48   |
| My dearest mistrisse, let us live and love. <i>Corkine's Ayres</i> , 1612             | 11  | 37   |
| My dying husband knew. <i>Maynard's XII Wonders</i> , 1611                            | 11  | 36   |
| My flocks feede not. <i>Weelkes's Madrigals</i> , 1597                                | 2   | 7    |
| My hart alas! <i>Musica Transalpina</i> , 1588                                        | 39  | 2    |
| My hart, why hast thou. <i>Morley's Italian Canzonets</i> , 1597                      | 8   | 8    |
| My heart and tongue were twinnes. <i>Dowland's Pilgrimes Solace</i> , 1612            | 18  | 38   |
| My heart is dead. <i>Pilkington's Madrigals</i> , 1613                                | 19  | 39   |
| My heart opprest by your disdayning. <i>Lichfield's Madrigals</i> , 1614              | 20  | 40   |
| My heavy spirit opprest with sorrows might. <i>Dowland's Musically Banquet</i> , 1610 | 2   | 32   |
| My hope a counsell with my love. <i>Este's Madrigals</i> , 1604                       | 10  | 19   |
| My joy is dead. <i>Coprario's Funeral Teares</i> , 1606                               | 5   | 23   |
| My ladie still abhors mee. <i>Morley's Italian Madrigals</i> , 1598                   | 8   | 12   |
| My ladye's collar'd cheeks. <i>Farnaby's Canzonets</i> , 1598                         | 1   | 13   |
| My Lord. <i>Anmer's Sacred Hymns</i> , 1615                                           | 25  | 44   |
| My love bound me with a kisse. <i>Jones's Second Booke</i> , 1601                     | 2   | 18   |
| My love hath vowed. <i>Rosseter's Ayres</i> , 1601                                    | 5   | 17   |
| My love is neither young nor old. <i>Jones's Second Booke</i> , 1601                  | 16  | 18   |
| My lovely Phillis. <i>Este's Fift Booke</i> , 1618                                    | 5   | 45   |
| My lovely wanton jewell. <i>Morley's Ballets</i> , 1595                               | 12  | 6    |
| My loynes are filled. <i>Este's Sixt Booke</i> , 1624                                 | 6   | 48   |
| My master is so wise. <i>Melismata</i> , 1611                                         | 12  | 35   |
| My minde to me a kingdome is. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588          | 14  | 1    |
| My mistris after service due. <i>Bateson's Madrigals</i> , 1618                       | 2   | 44   |
| My mistris frownes. <i>Hilton's Ayres or Fa las</i> , 1627                            | 2   | 49   |
| My mistris is as faire as fine. <i>Ravenscroft's Briefe Discourse</i> , 1614          | 14  | 41   |
| My mistriss sings no other song. <i>Jones's First Booke</i> , 1601                    | 19  | 18   |
| My mistris will not be content. <i>Melismata</i> , 1611                               | 9   | 35   |
| My nymph, the deare. <i>Morley's Canzonets</i> , 1597                                 | 11  | 10   |
| My occupation is the noble trade. <i>Maynard's XII Wonders</i> , 1611                 | 3   | 35   |
| My peace and my pleasure. <i>Este's Third Booke</i> , 1610                            | 3   | 33   |
| My Philis bids me pack. <i>Weelkes's Madrigals</i> , 1597                             | 24  | 7    |
| My prime of youth. <i>Mundy's Songs and Psalmes</i> , 1594                            | 17  | 6    |
| My prime of youth. <i>Este's Madrigals</i> , 1604                                     | 18  | 19   |
| My prime of youth. <i>Allison's Howres Recreation</i> , 1606                          | 9   | 22   |
| My soule doth long. <i>Leighton's Teares or Lamentacions</i> , 1614                   | 3   | 42   |
| My soule opprest with care. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588            | 3   | 1    |
| My sweet Layis. <i>Morley's Italian Madrigals</i> , 1598                              | 23  | 12   |
| My sweetest Lesbia. <i>Rosseter's Ayres</i> , 1601                                    | 1   | 17   |
| My teares doe not availle me. <i>Weelkes's Madrigals</i> , 1597                       | 23  | 7    |
| My thoughts are winged with hopes. <i>Dowland's First Booke</i> , 1597                | 3   | 10   |
| My throte is sore. <i>Wilbye's Madrigals</i> , 1598                                   | 27  | 11   |
| My time is spent. <i>Este's Fift Booke</i> , 1618                                     | 19  | 45   |
| My trade doth every thing. <i>Maynard's XII Wonders</i> , 1611                        | 6   | 35   |
| My true love hath my heart. <i>Ward's Madrigals</i> , 1613                            | 1   | 38   |
| Naught is on earth more sacred. <i>Carlton's Madrigals</i> , 1601                     | 14  | 17   |
| Naught under heaven. <i>Carlton's Madrigals</i> , 1601                                | 9   | 17   |
| Nay, let me weep. <i>Gibbons's Madrigals</i> , 1612                                   | 17  | 36   |
| Nay, will yee faith. <i>Greaves's Songs</i> , 1604                                    | 6   | 20   |
| Ne'er let the sun. <i>Gibbons's Madrigals</i> , 1612                                  | 18  | 36   |
| Never did any more delight. <i>Vautour's Ayres</i> , 1619                             | 7   | 46   |
| Never love unless you can. <i>Campion's Ayres</i> , 1612                              | 27  | 37   |
| Never weather beaten saile. <i>Campion's Ayres</i> , 1610                             | 11  | 33   |
| New flowres. <i>Melismata</i> , 1611                                                  | 2   | 35   |
| New oysters. <i>Pammelia</i> , 1609                                                   | 5   | 29   |

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| New oysters, new walefleet oysters. <i>Pammelia</i> , 1609                        | 11  | 29   |
| No grave for woe. <i>Rosseter's Ayres</i> , 1601                                  | 3*  | 17   |
| No, hast but good. <i>Este's Fifth Booke</i> , 1618                               | 10  | 45   |
| No, let chromatique tunes. <i>Danyel's Songs</i> , 1606                           | 14  | 24   |
| No more I will thy love importune. <i>Tomkins's Songs</i> , 1622                  | 2   | 47   |
| No, no, it will not be. <i>Pilkington's Madrigals</i> , 1613                      | 20  | 39   |
| No, no, no, Nigella. <i>Morley's Ballets</i> , 1595                               | 6   | 6    |
| No, no, shée doth but flout mee. <i>Morley's Madrigalls</i> , 1594                | 12  | 6    |
| No, no, though I shrinke still. <i>Weelkes's Ayres</i> , 1608                     | 11  | 26   |
| Noell, adew thou Courts delight. <i>Weelkes's Madrigals</i> , 1600                | 10  | 15   |
| Not full twelve yeares twice told. <i>Ford's Musicke of Sundrie Kindes</i> , 1607 | 1   | 24   |
| Not unto us. <i>Leighton's Teares or Lamentacions</i>                             | 43  | 42   |
| Now cease my wandring eyes. <i>Dowland's Second Booke</i> , 1600                  | 13  | 15   |
| Now Cloris laughs. <i>Este's Madrigals</i> , 1606                                 | 17  | 23   |
| Now doth the cittie. <i>Amner's Sacred Hymns</i> , 1615                           | 16  | 44   |
| Now each creature. <i>Farmer's Madrigals</i> , 1599                               | 2   | 13   |
| Now each flow'ry bank. <i>Gibbons's Madrigals</i> , 1612                          | 12  | 36   |
| Now everie tree renews. <i>Weelkes's Madrigals</i> , 1597                         | 7   | 7    |
| Now God be with old Simeon. <i>Pammelia</i> , 1609                                | 7   | 29   |
| Now hath Flora. <i>Campion's Maske for Lord Hayes</i> , 1607                      | 1   | 26   |
| Now have I leard with much a doo at last. <i>Jones's Ultimam Vale</i> , 1608      | 21  | 28   |
| Now I see thou flowtest me. <i>Pilkington's Madrigals</i> , 1613                  | 22  | 39   |
| Now I see thy lookes were fained. <i>Ford's Musicke of Sundrie Kindes</i> , 1607  | 2   | 24   |
| Now is my Cloris. <i>Weelkes's Ballets</i> , 1598                                 | 22  | 12   |
| Now is the bridalls of faire Choralis. <i>Weelkes's Ballets</i> , 1598            | 13  | 12   |
| Now is the gentle season. <i>Morley's Madrigalls</i> , 1594                       | 9   | 6    |
| Now is the Month of Maying. <i>Morley's Ballets</i> , 1595                        | 3   | 6    |
| Now is the summer springing. <i>Hilton's Ayres or Fa las</i> , 1627               | 19  | 49   |
| Now is the time <i>Ayres sung at Brougham Castle</i> , 1618                       | 2   | 45   |
| Now kisse the cup. <i>Pammelia</i> , 1609                                         | 10  | 29   |
| Now let her change. <i>Pilkington's First Booke</i> , 1605                        | 8   | 21   |
| Now let her change and spare not. <i>Jones's Ultimam Vale</i> , 1608              | 17  | 28   |
| Now let her change and spare not. <i>Campion's Ayres</i> , 1612                   | 2   | 36   |
| Now let us make a merry greeting. <i>Weelkes's Madrigals</i> , 1600               | 2   | 14   |
| Now must I dye. <i>Morley's Canzonets</i> , 1593                                  | 13  | 5    |
| Now must I part. <i>Musica Transalpina</i> , 1588                                 | 51  | 2    |
| Now must I part. <i>Este's Third Booke</i> , 1610                                 | 22  | 33   |
| Now, O now, I needs must part. <i>Dowland's First Booke</i> , 1597                | 6   | 10   |
| Now peep, boe peep. <i>Pilkington's First Booke</i> , 1605                        | 1   | 21   |
| Now Robin laugh and sing. <i>Peerson's Private Musicke</i> , 1620                 | 10  | 46   |
| Now Robin lend to me thy bow. <i>Pammelia</i> , 1609                              | 63  | 29   |
| Now springs each plant. <i>Musica Transalpina</i> , 1597                          | 15  | 8    |
| Now thanked be the great god Pan. <i>Pammelia</i> , 1609                          | 95  | 30   |
| Now that each creature. <i>Morley's Italian Canzonets</i> , 1597                  | 1   | 8    |
| Now the country lasses. <i>Youll's Canzonets</i> , 1608                           | 24  | 27   |
| Now the earth, the skies, the ayre. <i>Danyel's Songs</i> , 1606                  | 20  | 24   |
| Now twinkling starrs. <i>Watson's Madrigals</i> , 1590                            | 24  | 4    |
| Now what is love? <i>Jones's Second Booke</i> , 1601                              | 9   | 18   |
| Now winter nights enlarge. <i>Campion's Ayres</i> , 1612                          | 12  | 37   |
| Now would chwore hang'd. <i>Corkine's Ayres</i> , 1610                            | 10  | 32   |
| O all ye nations of the Lord. <i>Mundy's Songs and Psalmes</i> , 1594             | 3   | 5    |
| O care thou wilt dispatch me. <i>Weelkes's Madrigals</i> , 1600                   | 4   | 14   |
| O come againe my love. <i>Este's Madrigals</i> , 1604                             | 1   | 19   |
| O come let us lift up our voyce. <i>Mundy's Songs and Psalmes</i> , 1594          | 9   | 5    |
| O come shepheards all together. <i>Lichfield's Madrigalls</i> , 1614              | 8   | 40   |
| O come thou spirit. <i>Amner's Sacred Hymnes</i> , 1615                           | 4   | 43   |
| O deare that I with thee. <i>Campion's Ayres</i> , 1610                           | 8   | 34   |
| O deere life when shall it be? <i>Dowland's Musically Banquet</i> , 1610          | 6   | 32   |

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| O deere lyfe when may it bee? <i>Byrd's Songs of sundrie natures</i> , 1589       | 33       | 3  |
| O divine love, which so aloft. <i>Ward's Madrigals</i> , 1613                     | 22       | 39 |
| O eyes leave off your weeping. <i>Dowland's Muscicall Banquet</i> , 1610          | 4        | 32 |
| O eyes, O mortall starres! <i>Ferrabosco's Ayres</i> , 1609                       | 25       | 31 |
| O false and treacherous. <i>Peerson's Motetts</i> , 1630                          | 14       | 50 |
| O false deceit. <i>Morley's Italian Madrigals</i> , 1598                          | 20       | 12 |
| O fly not love, O fly not me. <i>Bateson's Madrigals</i> , 1604                   | 19       | 20 |
| O fly not, O take some pitie! <i>Morley's Canzonets</i> , 1593                    | 11       | 5  |
| O fooles, can ye not see? <i>Wilbye's Madrigals</i> , 1598                        | 8        | 11 |
| O give me the comfort. <i>Este's Third Booke</i> , 1610                           | 17       | 33 |
| O God give care and do apply. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588      | 1        | 1  |
| O God that guides. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                | 28       | 34 |
| O God that no time. <i>Leighton's Teares or Lamentacions</i> , 1614               | 22       | 42 |
| O God, the rocke. <i>Leighton's Teares or Lamentacions</i> , 1614                 | 48       | 42 |
| O God to whom. <i>Leighton's Teares or Lamentacions</i> , 1614                    | 14       | 42 |
| O God which art most mercifull. <i>Byrd's Songs of sundrie natures</i> , 1589     | 4        | 3  |
| O gracious and worthiest. <i>Musica Transalpina</i> , 1597                        | 19       | 8  |
| O gracious God. <i>Pilkington's Madrigals</i> , 1624                              | 17       | 49 |
| O grief even in the bud. <i>Morley's Canzonets</i> , 1597                         | 7        | 10 |
| O grieffe, how divers are thy shapes. <i>Coperario's Songs of Mourning</i> , 1613 | 1        | 40 |
| O grieffe, if yet my grieffe. <i>Musica Transalpina</i> , 1588                    | 5        | 2  |
| O grieffe, O spight! <i>Campion's Ayres</i> , 1612                                | 8        | 37 |
| O grieffe, where shall poor grieffe. <i>Bennet's Madrigals</i> , 1599             | 15       | 14 |
| O had I wings. <i>Leighton's Teares or Lamentacions</i> , 1614                    | 45       | 42 |
| O had not Venus. <i>Hilton's Ayres or Fa las</i> , 1627                           | 12       | 49 |
| O happy he. <i>Leighton's Ayres or Lamentacions</i> , 1614                        | 41       | 42 |
| O he is gone and I am here. <i>Jones's Muscicall Dreame</i> , 1609                | 10       | 30 |
| O hear me heavenly-powers. <i>Watson's Madrigalls</i> , 1590                      | 21       | 4  |
| O heavie hart! <i>Allison's Howres Recreation</i> , 1606                          | 3        | 22 |
| O how my thoughts doe beat me. <i>Jones's Second Booke</i> , 1601                 | 3        | 18 |
| O I doe love. <i>Peerson's Private Musicke</i> , 1620                             | 7        | 46 |
| O Lady for your love. <i>Morley's Italian Canzonets</i> , 1597                    | 4        | 8  |
| O let me at thy footstool. <i>Leighton's Teares or Lamentacions</i> , 1614        | 39       | 42 |
| O let me dye for true love. <i>Tomkins's Songs</i> , 1622                         | 8        | 47 |
| O let me live for true love. <i>Tomkins's Songs</i> , 1622                        | 7        | 47 |
| O let me treade. <i>Leighton's Teares or Lamentacions</i> , 1614                  | 25       | 42 |
| O Love besecming well. <i>Amner's Sacred Hymnes</i> , 1615                        | 5        | 43 |
| O Love, where are thy shafts? <i>Campion's Ayres</i> , 1612                       | 13*      | 37 |
| O loving God and father deere. <i>Leighton's Teares or Lamentacions</i> , 1614    | 1        | 42 |
| O Lord, behold my miseries. <i>Leighton's Teares or Lamentacions</i> , 1614       | 34       | 42 |
| O Lord, bow down. <i>Allison's Howres Recreation</i> , 1606                       | 23       | 22 |
| O Lord, come pittie. <i>Leighton's Teares or Lamentacions</i> , 1614              | 32       | 42 |
| O Lord, come pittie. <i>Leighton's Teares or Lamentacions</i> , 1614              | 53       | 42 |
| O Lord, consider. <i>Leighton's Teares or Lamentacions</i> , 1614                 | 47       | 42 |
| O Lord, give care. <i>Leighton's Teares or Lamentacions</i> , 1614                | 20       | 42 |
| O Lord, how doe my woes. <i>Leighton's Teares or Lamentacions</i> , 1614          | 23, 40   | 42 |
| O Lord, how long wilt thou forget. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 | 5        | 1  |
| O Lord, I lift my heart. <i>Leighton's Teares or Lamentacions</i> , 1614          | 36       | 42 |
| O Lord, of whom I doe depend. <i>Mundy's Songs and Psalmes</i> , 1594             | 14       | 6  |
| O Lord, of whom I doe depend. <i>Pammelia</i> , 1609                              | 45       | 29 |
| O Lord, in thee is all my trust. <i>Pammelia</i> , 1609                           | 47       | 29 |
| O Lord, my God. <i>Byrd's Songs of sundrie natures</i> , 1589                     | 22       | 3  |
| O Love, thou mortall speare. <i>Peerson's Motetts</i> , 1630                      | 8        | 50 |
| O Lord, thy faithfulness and prayse. <i>Bartlet's Ayres</i> , 1606                | 1        | 22 |

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| O Lord, thy name's. <i>Leighton's Teares or Lamentacions</i> , 1614                    | 8   | 42   |
| O Lord, turn not away thy face. <i>Mundy's Songs and Psalmes</i> , 1594                | 8   | 5    |
| O Lord, turn not away. <i>Pammelia</i> , 1609                                          | 48  | 29   |
| O Lord who in thy sacred tent. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588          | 6   | 1    |
| O merry world. <i>Watson's Madrigals</i> , 1590                                        | 2   | 4    |
| O merry worlde. <i>Vautour's Ayres</i> , 1619                                          | 11  | 46   |
| O Metafisicall Tobacco. <i>Este's Madrigals</i> , 1606                                 | 22  | 23   |
| O my fearfull dreames. <i>Pammelia</i> , 1609                                          | 2   | 29   |
| O my grieffe were it disclosed. <i>Lichfield's Madrigals</i> , 1614                    | 7   | 40   |
| O my love! <i>Deuteromelia</i> , 1609                                                  | 24  | 31   |
| O my loving sweet hart. <i>Morley's Italian Madrigals</i> , 1598                       | 14  | 12   |
| O my poore eies. <i>Jones's First Booke</i> , 1601                                     | 13  | 18   |
| O my thoughts. <i>Ward's Madrigals</i> , 1613                                          | 8   | 38   |
| O never to be moved. <i>Campion's Ayres</i> , 1612                                     | 9   | 37   |
| O poore distracted world. <i>Coperario's Songs of Mourning</i> , 1613                  | 7   | 40   |
| O praise the Lord. <i>Pilkington's Madrigals</i> , 1624                                | 25  | 49   |
| O prayse the Lord. <i>Pammelia</i> , 1609                                              | 19  | 29   |
| O pretious time! <i>Peerson's Private Musicke</i> , 1620                               | 5   | 46   |
| O say, deere life, when shall these twin borne berryes. <i>Ward's Madrigals</i> , 1613 | 3   | 38   |
| O sleepe fond fancie. <i>Bennet's Madrigals</i> , 1599                                 | 12  | 14   |
| O softly singing lute. <i>Pilkington's Madrigals</i> , 1624                            | 24  | 49   |
| O stay faire cruell, do not still torment me. <i>Este's Madrigals</i> , 1604           | 9   | 19   |
| O stay, sweet is the least delay. <i>Ayres Sung at Brougham Castle</i> , 1618          | 9   | 45   |
| O stay swete Love. <i>Farmer's Madrigals</i> , 1599                                    | 7   | 13   |
| O sweet, alas! <i>Morley's Madrigals</i> , 1594                                        | 16  | 6    |
| O sweet grieffe. <i>Bennet's Madrigals</i> , 1599                                      | 16  | 14   |
| O sweet kisse. <i>Musica Transalpina</i> , 1588                                        | 36  | 2    |
| O sweet woodes. <i>Dowland's Second Booke</i> , 1600                                   | 10  | 15   |
| O sweete delight. <i>Campion's Ayres</i> , 1612                                        | 21  | 37   |
| O sweete flower too quickly fading. <i>Coprario's Funeral Teares</i> , 1606            | 2   | 23   |
| O that a droppe. <i>Greaves's Songs</i> , 1604                                         | 20  | 21   |
| O that the learned poets. <i>Gibbons's Madrigals</i> , 1612                            | 2   | 36   |
| O that most rare brest. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588                 | 35  | 1    |
| O the unsure hopes! <i>Coprario's Funeral Teares</i> , 1606                            | 3   | 23   |
| O thred of life when thou art spent. <i>Jones's Musicall Dreame</i> , 1609             | 16  | 30   |
| O thou that art so cruell. <i>Morley's Canzonets</i> , 1595                            | 11  | 7    |
| O vaine desire. <i>Carlton's Madrigals</i> , 1601                                      | 20  | 18   |
| O what shall I doe. <i>Wilbye's Madrigals</i> , 1609                                   | 6   | 28   |
| O what unhopt for sweet supply. <i>Campion's Ayres</i> , 1610                          | 4   | 34   |
| O wretched man why lov'st thou. <i>Wilbye's Madrigals</i> , 1609                       | 27  | 28   |
| O yes, has any found a lad? <i>Tomkins's Songs</i> , 1622                              | 9   | 47   |
| O yes, O yes. <i>Melismata</i> , 1611                                                  | 14  | 35   |
| O you that hear this voyce. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588             | 16  | 1    |
| Oaken leaves in the merry wood. <i>Pammelia</i> , 1609                                 | 6   | 29   |
| Of all the brave birds. <i>Deuteromelia</i> , 1609                                     | 7   | 31   |
| Of all the byrds that I have heard. <i>Mundy's Songs and Psalmes</i> , 1594            | 10  | 5    |
| Of all the byrds that I have heard. <i>Bartlet's Ayres</i> , 1606                      | 10  | 23   |
| Of flattering speeth. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                  | 2   | 34   |
| Of gold all burnisht. <i>Byrd's Songs of sundrie natures</i> , 1589                    | 36  | 4    |
| Of joyes and pleasing paines. <i>Wilbye's Madrigals</i> , 1598                         | 26  | 11   |
| Of sweet and daintie flowers. <i>Youll's Canzonets</i> , 1608                          | 7   | 27   |
| Oft did I marvle. <i>Tomkins's Songs</i> , 1622                                        | 25  | 47   |
| Oft have I muzde the cause to find. <i>Jones's Ultimum Vale</i> , 1608                 | 20  | 28   |
| Oft have I sigh'd. <i>Campion Ayres</i> , 1612                                         | 1   | 36   |
| Oft have I tendred tributary teares. <i>Ward's Madrigals</i> , 1613                    | 20  | 39   |
| Oft have I vowde how deerley. <i>Wilbye's Madrigals</i> , 1609                         | 20  | 28   |
| Oft thou hast with greedie ear. <i>Coprario's Funeral Teares</i> , 1606                | 1   | 23   |



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| Oh doe not run away. <i>Este's Madrigals</i> , 1604 . . . . .                        | 6   | 19   |
| Oh, Heavens! <i>Kirbye's Madrigals</i> , 1597 . . . . .                              | 13  | 9    |
| Oh, what hath overwrought. <i>Dowland's Third Booke</i> , 1603 . . . . .             | 13  | 19   |
| Oh, what is she? <i>Bateson's Madrigals</i> , 1618 . . . . .                         | 9   | 44   |
| On a faire morning. <i>Morley's Madrigals</i> , 1594 . . . . .                       | 22  | 6    |
| On a time the amorous silvy. <i>Attey's Ayres</i> , 1622 . . . . .                   | 1   | 48   |
| On a time in summer's season. <i>Jones's Muscicall Dreame</i> , 1609 . . . . .       | 7   | 30   |
| On the plaines faire traines. <i>Weelkes's Ballets</i> , 1598 . . . . .              | 5   | 12   |
| Once did I love. <i>Jones's First Booke</i> , 1601 . . . . .                         | 4   | 18   |
| Once did I love. <i>Jones's Second Booke</i> , 1601 . . . . .                        | 13  | 18   |
| Once did I serve a cruell heart. <i>Jones's Muscicall Dreame</i> , 1609 . . . . .    | 3   | 30   |
| Once I thought to die. <i>Youll's Canzonets</i> , 1608 . . . . .                     | 10  | 27   |
| One woman scarce of twenty. <i>Bateson's Madrigals</i> , 1618 . . . . .              | 3   | 44   |
| Onely joy now heare. <i>Youll's Canzonets</i> , 1608 . . . . .                       | 6   | 27   |
| Open the dore. <i>Peerson's Private Musicke</i> , 1620 . . . . .                     | 1   | 46   |
| Ora et labora. <i>Pammelia</i> , 1609 . . . . .                                      | 36  | 29   |
| Our Bony Bootes could toot it. <i>Morley's Canzonets</i> , 1597 . . . . .            | 9   | 10   |
| Our cuntry swaines. <i>Weelkes's Madrigals</i> , 1597 . . . . .                      | 11  | 7    |
| Our hasty life away doth post. <i>Tomkins's Songs</i> , 1622 . . . . .               | 1   | 47   |
| Out from the vale of deep dispayre. <i>Ward's Madrigals</i> , 1613 . . . . .         | 21  | 39   |
| Out of my soule's depth. <i>Campion's Ayres</i> , 1610 . . . . .                     | 4   | 33   |
| Over little flocke. <i>Amner's Sacred Hymns</i> , 1615 . . . . .                     | 19  | 44   |
| Over these brookes. <i>Jones's Second Booke</i> , 1601 . . . . .                     | 11  | 18   |
| Palemon and his Sylvia. <i>Pilkington's Madrigals</i> , 1624 . . . . .               | 11  | 49   |
| Pearce did dance with Petronel. <i>Farnaby's Canzonets</i> , 1598 . . . . .          | 7   | 13   |
| Pearce did love faire Petronel. <i>Farnaby's Canzonets</i> , 1598 . . . . .          | 6   | 13   |
| Pearle, Christal, gold and ruby. <i>Morley's Italian Canzonets</i> , 1597 . . . . .  | 18  | 9    |
| Penelope. <i>Byrd's Songs of sundrie natures</i> , 1589 . . . . .                    | 27  | 3    |
| Penelope. <i>Mundy's Songs and Psalmes</i> , 1594 . . . . .                          | 29  | 6    |
| Perplexed sore am I. <i>Jones's First Booke</i> , 1601 . . . . .                     | 20  | 18   |
| Phœbus tells me when I woe. <i>Hilton's Ayres or Fa las</i> , 1627 . . . . .         | 4   | 49   |
| Phillida bewaild the want of Coridon. <i>Farnaby's Canzonets</i> , 1598 . . . . .    | 3   | 13   |
| Phillis farewell. <i>Bateson's Madrigals</i> , 1604 . . . . .                        | 12  | 20   |
| Phillis farewell, I may no longer live. <i>Bateson's Madrigals</i> , 1604 . . . . .  | 25  | 20   |
| Phillis, goe take thy pleasure. <i>Weelkes's Ballets</i> , 1598 . . . . .            | 10  | 12   |
| Phillis, hath sworne. <i>Weelkes's Ballets</i> , 1598 . . . . .                      | 20  | 12   |
| Phillis, I faine would die now. <i>Morley's Ballets</i> , 1595 . . . . .             | 21  | 7    |
| Phillis, now cease to move me. <i>Tomkins's Songs</i> , 1622 . . . . .               | 18  | 47   |
| Phillis the bright. <i>Ward's Madrigals</i> , 1613 . . . . .                         | 16  | 39   |
| Phillis, yet see him dying. <i>Tomkins's Songs</i> , 1622 . . . . .                  | 20  | 47   |
| Pietas omnium. <i>Pammelia</i> , 1609 . . . . .                                      | 15  | 29   |
| Pin'd I am and like to die. <i>Campion's Ayres</i> , 1610 . . . . .                  | 14  | 34   |
| Pipe, shepheards pipe. <i>Youll's Canzonets</i> , 1608 . . . . .                     | 5   | 27   |
| Pittie, deere love, my pittie moving words. <i>Este's Madrigals</i> , 1604 . . . . . | 11  | 19   |
| Pittie mee. <i>Youll's Canzonets</i> . . . . .                                       | 12  | 27   |
| Pleasure is a wanton thing. <i>Bateson's Madrigals</i> , 1618 . . . . .              | 5   | 44   |
| Poets to love such power ascribes. <i>Bartlet's Ayres</i> , 1606 . . . . .           | 16  | 23   |
| Poare is the life. <i>Este's Third Booke</i> , 1610 . . . . .                        | 15  | 33   |
| Poure forth mine eyes. <i>Pilkington's Madrigals</i> , 1613 . . . . .                | 3   | 39   |
| Praise blindnesse. <i>Dowland's Second Booke</i> , 1600 . . . . .                    | 9   | 15   |
| Praise our Lord. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611 . . . . .           | 29  | 34   |
| Prayse the Lord, O my soule. <i>Mundy's Songs and Psalmes</i> , 1594 . . . . .       | 1   | 5    |
| Pretty wantons sweetly sing. <i>Peerson's Private Musicke</i> , 1620 . . . . .       | 17  | 46   |
| Prostrate, O Lord, I lie. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . . . .   | 27  | 1    |
| Quickly send it. <i>Hilton's Ayres or Fa las</i> , 1627 . . . . .                    | 23  | 49   |
| Quicquid petieritis. <i>Pammelia</i> , 1609 . . . . .                                | 37  | 29   |
| Remember not, Lord. <i>Amner's Sacred Hymnes</i> , 1615 . . . . .                    | 13  | 44   |
| Remember O thou man. <i>Melismata</i> , 1611 . . . . .                               | 23  | 35   |
| Reprove not, Love. <i>Rosseter's Ayres</i> , 1601 . . . . .                          | 7*  | 17   |

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| Respect my faith. <i>Campion's Ayres</i> , 1612                              | 2*  | 37   |
| Rest awhile your cruell cares. <i>Dowland's First Booke</i> , 1597           | 12  | 10   |
| Rest now, Amphion. <i>Bennet's Madrigals</i> , 1599                          | 17  | 14   |
| Rest sweet Nymphes. <i>Pilkington's First Booke</i> , 1605                   | 6   | 21   |
| Rest with yourselves. <i>Allison's Howres Recreation</i> , 1606              | 11  | 22   |
| Resolved to love. <i>Peerson's Private Musicke</i> , 1620                    | 2   | 46   |
| Resound my voyce. <i>Atley's Ayres</i> , 1622                                | 12  | 48   |
| Retire my thoughts. <i>Weekes's Madrigals</i> , 1597                         | 19  | 7    |
| Retire my troubled soule. <i>Ward's Madrigals</i> , 1613                     | 19  | 39   |
| Retyre my soule. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611             | 17  | 34   |
| Rejoyce, rejoyce. <i>Byrd's Songs of sundrie natures</i> , 1589              | 24  | 3    |
| Right blest are they. <i>Byrd's Songs of sundrie natures</i> , 1589          | 2   | 3    |
| Robin is a lively lad. <i>Ayres Sung at Brougham Castle</i> , 1618           | 4   | 45   |
| Round a round a round a. <i>Ravenscroft's Briefe Discourse</i> , 1614        | 7   | 41   |
| Round about. <i>Triumphs of Oriana</i> , 1600                                | 20  | 16   |
| Round about I follow thee. <i>Este's Madrigals</i> , 1606                    | 6   | 23   |
| Round about in a faire ring a. <i>Ravenscroft's Briefe Discourse</i> , 1614  | 9   | 41   |
| Round, round about the wood. <i>Morley's Madrigals</i> , 1600                | 21  | 6    |
| Rubyes and Perles. <i>Musica Transalpina</i> , 1588                          | 35  | 2    |
| Sadnesse sit downe. <i>Bateson's Madrigals</i> , 1618                        | 16  | 44   |
| Saint Mary now. <i>Ammer's Sacred Hymnes</i> , 1615                          | 9   | 43   |
| Samor non e' che dunque. <i>Jones's Musically Dreame</i> , 1609              | 21  | 36   |
| Sanct escripture te. <i>Pammelia</i> , 1609                                  | 51  | 29   |
| Save me, O God! and that with speed. <i>Mundy's Songs and Psalmes</i> , 1594 | 2   | 5    |
| Save me, O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614             | 42  | 42   |
| Say, daintie dames shall we goe play. <i>Weekes's Ballets</i> , 1598         | 9   | 12   |
| Say, deere, when will your frowning. <i>Weekes's Madrigals</i> , 1597        | 20  | 7    |
| Say, deere when will your frowning. <i>Este's Third Booke</i> , 1610         | 19  | 33   |
| Say, deere, will you not have me. <i>Morley's Canzonets</i> , 1593           | 19  | 5    |
| Say gentle nymphes. <i>Morley's Madrigals</i> , 1594                         | 20  | 6    |
| Say love if ever thou didst? <i>Dowland's Third Booke</i> , 1603             | 7   | 19   |
| Say shepheards say. <i>Youll's Canzonets</i> , 1608                          | 17  | 27   |
| Say sweet Phillis. <i>Morley's Italian Madrigals</i> , 1598                  | 24  | 12   |
| Say wanton, will you love me? <i>Weekes's Ayres</i> , 1608                   | 16  | 46   |
| Sayd I that Amarillis. <i>Morley's Canzonets</i> , 1597                      | 13  | 10   |
| Saye mee. <i>Este's Third Booke</i> , 1610                                   | 2   | 33   |
| See Amarillis shamed. <i>Este's Madrigals</i> , 1606                         | 2   | 23   |
| See, see, forth her eyes. <i>Bateson's Madrigals</i> , 1618                  | 10  | 44   |
| See, see mine owne sweet jewell. <i>Morley's Canzonets</i> , 1593            | 1   | 5    |
| See, see, the shepheards queene. <i>Tomkins's Songs</i> , 1622               | 17  | 47   |
| See, see, those sweet eyes. <i>Byrd's Songs of sundrie natures</i> , 1589    | 29  | 3    |
| See, see, who is heere? <i>Peerson's Private Musicke</i> , 1620              | 24  | 46   |
| See what a maze of error. <i>Kirbye's Madrigals</i> , 1597                   | 17  | 9    |
| See where my love. <i>Pilkington's Madrigals</i> , 1613                      | 1   | 39   |
| See where she flies. <i>Rosseter's Ayres</i> , 1601                          | 13  | 17   |
| See where the maids are singing. <i>Weekes's Madrigals</i> , 1600            | 6   | 14   |
| See where the nymphe. <i>Youll's Canzonets</i> , 1608                        | 4   | 27   |
| Seeke the Lorde. <i>Campion's Ayres</i> , 1610                               | 18  | 34   |
| Self pittie's teares. <i>Peerson's Motetts</i> , 1630                        | 12  | 50   |
| Shaded with olive trees. <i>Greaves's Songs</i> , 1604                       | 1   | 20   |
| Shal I weepe? <i>Allison's Howres Recreation</i> , 1606                      | 13  | 22   |
| Shall a frowne or angrie eye. <i>Corkine's Ayres</i> , 1610                  | 12  | 32   |
| Shall a smile or guileful glance. <i>Corkine's Ayres</i> , 1612              | 16  | 37   |
| Shall I be with joyes deceived. <i>Corkine's Ayres</i> , 1612                | 6   | 37   |
| Shall I come if I swim? <i>Rosseter's Ayres</i> , 1601                       | 12* | 17   |
| Shall I come sweet love? <i>Campion's Ayres</i> , 1612                       | 17  | 37   |
| Shall I live so far. <i>Musica Transalpina</i> , 1597                        | 20  | 8    |
| Shall I looke to ease my griefe. <i>Jones's Ultimium Vale</i> , 1608         | 4   | 27   |
| Shall I seeke to ease my grief. <i>Ferrabosco's Ayres</i> , 1609             | 17  | 31   |
| (Shall I seeke to ease my griefe. <i>Lichfield's Madrigals</i> , 1614        | 2   | 46   |

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| Shall I strive with words to move. <i>Dowland's Pilgrimes Solace</i> , 1612       | 5     | 38    |
| Shall I sue, shall I seeke for grace. <i>Dowland's Second Booke</i> , 1600        | 19    | 15    |
| Shall I tell you whom I love? <i>Attey's Ayres</i> , 1622                         | 5     | 48    |
| Shall I then hope. <i>Campion's Ayres</i> , 1612                                  | 29    | 37    |
| Shall then a trayterous. <i>Rosseter's Ayres</i> , 1601                           | 14*   | 17    |
| She hath an eye. <i>Jones's Musicall Dreame</i> , 1609                            | 12    | 30    |
| She onely doth not feele. <i>Musica Transalpina</i> , 1588                        | 49    | 3     |
| She with a cruell frowne. <i>Bateson's Madrigals</i> , 1618                       | 30    | 44    |
| Shee that my plaints. <i>Kirbye's Madrigals</i> , 1597                            | 10    | 9     |
| Shee that my plaints. <i>Este's Madrigals</i> , 1606                              | 14    | 23    |
| Shee whose matchlesse beauty. <i>Jones's First Booke</i> , 1601                   | 3     | 18    |
| Shepheards and nymphs. <i>Vautour's Ayres</i> , 1619                              | 22    | 49 46 |
| Shew mercy, Lord, on me. <i>Croce's Musica Sacra</i> , 1608                       | 4     | 27    |
| Shoote false Love. <i>Morley's Ballets</i> , 1595                                 | 2     | 6     |
| Shewes and nightly revels. <i>Campion's Maske for Lord Hayes</i> , 1607           | 3     | 26    |
| Shut not sweet breast. <i>Ford's Musicke of sundrie Kindes</i> , 1607             | 11    | 25    |
| Si non pavisti occidisti. <i>Pammelia</i> , 1609                                  | 81    | 29    |
| Silly boy, 'tis full moone yet. <i>Campion's Ayres</i> , 1612                     | 26    | 37    |
| Simkin said that Sise was faire. <i>Farnaby's Canzonets</i> , 1598                | 18    | 13    |
| — Since Bonny-Boots was dead. <i>Holborne's Cithharn Schoole</i> , 1597           | 2     | 11    |
| Since first I saw your face. <i>Ford's Musicke of Sundrie Kindes</i> , 1607       | 8     | 25    |
| Since just disdain began to rise. <i>Jones's Ultimium Vale</i> , 1608             | 18    | 28    |
| Since just disdaine. <i>Peerson's Private Musicke</i> , 1620                      | 8     | 46    |
| Since my heedlesse eyes. <i>Watson's Madrigals</i> , 1590                         | 10    | 4     |
| Since my teares and lamenting. <i>Morley's Madrigals</i> , 1594                   | 4     | 6     |
| Since neither tunes of joy. <i>Bennet's Madrigals</i> , 1599                      | 14    | 14    |
| Since Robin Hood. <i>Weelkes's Ayres</i> , 1608                                   | 20    | 26    |
| Since shee, even shee. <i>Campion's Ayres</i> , 1612                              | 16*   | 37    |
| Since teares could not obtaine. <i>Este's Madrigals</i> , 1606                    | 8     | 23    |
| Since that the time. <i>Morley's Italian Canzonets</i> , 1597                     | 2     | 8     |
| Sing a song of joy. <i>Campion's Ayres</i> , 1610                                 | 15    | 33    |
| Sing after, fellows! <i>Pammelia</i> , 1609                                       | 74    | 29    |
| Sing, Love is blind. <i>Peerson's Private Musicke</i> , 1620                      | 18    | 46    |
| Sing on, sister. <i>Vautour's Ayres</i> , 1619                                    | 2     | 46    |
| Sing out ye nimphes. <i>Bennet's Madrigals</i> , 1599                             | 7     | 14    |
| Sing shepheards after mee. <i>Weelkes's Ballets</i> , 1598                        | 14    | 12    |
| Sing shepherds all. <i>Triumphs of Oriana</i> , 1600                              | 10    | 16    |
| Sing the praise of honor'd wars. <i>Hume's Ayres</i> , 1605                       | 1     | 21    |
| Sing the riches of his skill. <i>Ferrabosco's Ayres</i> , 1609                    | 13    | 31    |
| Sing the nobles of his race. <i>Ferrabosco's Ayres</i> , 1609                     | 14    | 31    |
| Sing we, dance we. <i>Pilkington's Madrigals</i> , 1613                           | 16    | 39    |
| Sing we merrily. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611                  | 20    | 34    |
| Sing we merrily to God. <i>Este's Sixt Booke</i> , 1624                           | 14    | 48    |
| Sing we now merily. <i>Pammelia</i> , 1609                                        | 100   | 30    |
| Sing we then heroyque grace. <i>Ferrabosco's Ayres</i> , 1609                     | 12    | 31    |
| Sing we this roundelay. <i>Pammelia</i> , 1609                                    | 70    | 29    |
| Sing wee and chaunt it. <i>Morley's Ballets</i> , 1595                            | 4     | 6     |
| Sing wee at pleasure. <i>Weelkes's Ballets</i> , 1598                             | 12    | 12    |
| Sing with thy mouth. <i>Deuteromelia</i> , 1609                                   | 28    | 31    |
| Sing ye to our Lord. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611              | 6     | 34    |
| Sing yee unto the Lord. <i>Mundy's Songs and Psalmes</i> , 1594                   | 15    | 6     |
| Sing you now after me. <i>Pammelia</i> , 1609                                     | 83    | 30    |
| Singing alone. <i>Morley's Ballets</i> , 1595                                     | 5     | 6     |
| Sinke downe proude thoughts. <i>Corkine's Ayres</i> , 1610                        | 1     | 32    |
| Sister awake, close not your eyes. <i>Bateson's Madrigals</i> , 1604              | 21    | 20    |
| Sit down and sing. <i>Weelkes's Madrigals</i> , 1597                              | 1     | 7     |
| Sit still and sturre not Lady. <i>Holborne's Cithharn Schoole</i> , 1597          | 6     | 11    |
| Sith sickles and the sheering sythe. <i>Ravenscroft's Briefe Discourse</i> , 1614 | 4     | 41    |
| Sleep now, my muse. <i>Kirbye's Madrigals</i> , 1597                              | 6, 24 | 9     |
| Sleepe angry beutie. <i>Campion's Ayres</i> , 1612                                | 25    | 37    |
| Sleepe mine onely jewell. <i>Musica Transalpina</i> , 1588                        | 28    | 2     |

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| Sleepe wayward thoughts. <i>Dowland's First Booke</i> , 1597 . . .                         | 13     | 10   |
| Slie theeſe, if you will. <i>Eſte's Madrigals</i> , 1604 . . .                             | 21     | 19   |
| Slow, flow, freſh fount. <i>Youll's Canzonets</i> , 1608 . . .                             | 8      | 27   |
| Smooth and ſoft. <i>Eſte's Fiſt Booke</i> , 1618 . . .                                     | 20     | 45   |
| So beautie on the waters. <i>Ferrabosco's Ayres</i> , 1609 . . .                           | 21     | 31   |
| So far from my delight. <i>Musica Transalpina</i> , 1588 . . .                             | 48     | 2    |
| So farre deere life. <i>Musica Transalpina</i> , 1597 . . .                                | 3      | 8    |
| So gracious is thy ſelfe. <i>Musica Transalpina</i> , 1588 . . .                           | 25     | 2    |
| So gracious is thy ſweet ſelfe. <i>Bennet's Madrigals</i> , 1599 . . .                     | 3      | 14   |
| So hate of ſinne. <i>Greaves's Songs</i> , 1604 . . .                                      | 14     | 21   |
| So light is love. <i>Wilbye's Madrigals</i> , 1609 . . .                                   | 4      | 28   |
| So many loves have I neglected. <i>Campion's Ayres</i> , 1610 . . .                        | 15     | 34   |
| So much to give. <i>Eſte's Madrigals</i> , 1606 . . .                                      | 12     | 23   |
| So parted you. <i>Coperario's Songs of Mourning</i> , 1613 . . .                           | 4      | 40   |
| So quick, ſo hot. <i>Campion's Ayres</i> , 1612 . . .                                      | 28     | 37   |
| So ſaith my faire. <i>Musica Transalpina</i> , 1597 . . .                                  | 21     | 8    |
| So, ſo, leave off. <i>Ferrabosco's Ayres</i> , 1609 . . .                                  | 7      | 31   |
| So ſweet is thy diſcourſe. <i>Campion's Ayres</i> , 1612 . . .                             | 6*     | 37   |
| So tyr'd are all my thoughts. <i>Campion's Ayres</i> , 1612 . . .                          | 5      | 36   |
| So whilome learn'd. <i>Carlton's Madrigals</i> , 1601 . . .                                | 10     | 17   |
| Soden paſſions. <i>Morley's Italian Madrigals</i> , 1598 . . .                             | 12     | 12   |
| Softly for falling. <i>Eſte's Fiſt Booke</i> , 1618 . . .                                  | 4      | 45   |
| Softly, O ſoftly drop mine eyes. <i>Wilbye's Madrigals</i> , 1609 . . .                    | 33     | 28   |
| Some can flatter, ſome can faigne. <i>Corkine's Ayres</i> , 1610 . . .                     | 2      | 32   |
| Some men deſire ſpouſes. <i>Weelkes's Ayres</i> , 1608 . . .                               | 3      | 26   |
| Sometime my hope. <i>Musica Transalpina</i> , 1588 . . .                                   | 37     | 2    |
| Sometime ſhe would and ſometime not. <i>Farnaby's Canzonets</i> , 1598 . . .               | 16     | 13   |
| Sometime when hope relieved me. <i>Musica Transalpina</i> , 1588 . . .                     | 34     | 2    |
| Soone as the hungrie Lion. <i>Farmer's Madrigals</i> , 1599 . . .                          | 6      | 13   |
| Sorrow, ſorrow, ſtay. <i>Dowland's Second Booke</i> , 1600 . . .                           | 3      | 15   |
| Sorrow conſumes me. <i>Kirbye's Madrigals</i> , 1597 . . .                                 | 12     | 9    |
| Sound out my voice. <i>Musica Transalpina</i> , 1588 . . .                                 | 30     | 2    |
| Sound out my voice. <i>Kirbye's Madrigals</i> , 1597 . . .                                 | 9      | 9    |
| Sound out my voice. <i>Eſte's Madrigals</i> , 1606 . . .                                   | 13     | 23   |
| Sound ſaddeſt notes. <i>Carlton's Madrigals</i> , 1601 . . .                               | 11     | 17   |
| Sound wofull plaints. <i>Pilkington's First Booke</i> , 1605 . . .                         | 10     | 21   |
| Soveraigne of my delight. <i>Morley's Canzonets</i> , 1597 . . .                           | 8      | 10   |
| Sov'raigne of my delight. <i>Pilkington's Madrigals</i> , 1624 . . .                       | 1      | 49   |
| Sport wee my lovely treaſure. <i>Morley's Madrigals</i> , 1594 . . .                       | 15     | 6    |
| Spring time mantleth everie bough. <i>Morley's Canzonets</i> , 1593 . . .                  | 24     | 5    |
| Stay Coridon, thou ſwaine? <i>Wilbye's Madrigals</i> , 1609 . . .                          | 32     | 28   |
| Stay, cruell ſtay. <i>Danyel's Songs</i> , 1606 . . .                                      | 5      | 24   |
| Stay hart, run not ſo faſt. <i>Morley's Canzonets</i> , 1597 . . .                         | 18     | 10   |
| Stay hart, runne not ſo faſt? <i>Pilkington's Madrigals</i> , 1624 . . .                   | 4      | 49   |
| Stay Laura. <i>Greaves's Songs</i> , 1604 . . .                                            | 8      | 20   |
| Stay nimph, O ſtay. <i>Pilkington's Madrigals</i> , 1613 . . .                             | 4      | 39   |
| Stay time awhile thy flying. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .                | 7      | 38   |
| Stay yet awhile. <i>Eſte's Fiſt Booke</i> , 1618 . . .                                     | 14     | 45   |
| Still it frieth. <i>Morley's Italian Canzonets</i> , 1597 . . .                            | 9      | 8    |
| Strange were the life that every man. <i>Bateson's Madrigals</i> , 1604 . . .              | 17     | 20   |
| Strike it up Tabor. <i>Weelkes's Ayres</i> , 1608 . . .                                    | 18     | 26   |
| Such pleaſant boughes. <i>Morley's Italian Madrigals</i> , 1598 . . .                      | 1      | 11   |
| Sur-charge with diſcontent. <i>Bartlet's Ayres</i> , 1606 . . .                            | 19     | 23   |
| Surceaſe you youthfull ſhepheardeſſes. <i>Pilkington's Madrigals</i> , 1624 . . .          | 26     | 49   |
| Sure there is no God of love. <i>Tomkins's Songs</i> , 1622 . . .                          | 3      | 47   |
| Suſanna faire ſometime aſſaulted was. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . . | 29     | 1    |
| Suſanna faire ſometime. <i>Farnaby's Canzonets</i> , 1598 . . .                            | 12     | 13   |
| Suſanna fayre, ſometime of love. <i>Musica Transalpina</i> , 1588 . . .                    | 19, 20 | 2    |
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| Sweet exclude me not. <i>Campion's Ayres</i> , 1610                             | 11  | 34   |
| Sweet Daphnie stay. <i>Lichfield's Madrigals</i> , 1614                         | 9   | 40   |
| Sweet Gemma when I first beheld. <i>Bateson's Madrigals</i> , 1604              | 15  | 20   |
| Sweet hart arise! <i>Watson's Madrigalls</i> , 1590                             | 14  | 4    |
| Sweet hart arise! <i>Weelkes's Ballets</i> , 1598                               | 6   | 12   |
| Sweet hony sucking bees. <i>Wilbye's Madrigals</i> , 1609                       | 17  | 28   |
| Sweet I grant that I am as black. <i>Holborne's Cittkarn Schoole</i> , 1597     | 4   | 11   |
| Sweet Kate of late ranne away. <i>Jones's Musicall Dreame</i> , 1609            | 2   | 30   |
| Sweet lady, stay? <i>Este's Fifth Booke</i> , 1618                              | 8   | 45   |
| Sweet Lord your flame. <i>Musica Transalpina</i> , 1597                         | 13  | 8    |
| Sweet Lord your flame. <i>Farmer's Madrigals</i> , 1599                         | 5   | 13   |
| Sweet love I erre, and do my error know. <i>Este's Madrigals</i> , 1604         | 13  | 19   |
| Sweet love I will no more. <i>Weelkes's Ballets</i> , 1598                      | 3   | 12   |
| Sweet love if thou wilt gaine. <i>Wilbye's Madrigals</i> , 1598                 | 23  | 11   |
| Sweet love, sweet love. <i>Kirbye's Madrigals</i> , 1597                        | 15  | 9    |
| Sweet Love when hope. <i>Musica Transalpina</i> , 1588                          | 9   | 2    |
| Sweet muses. <i>Este's Third Booke</i> , 1610                                   | 1   | 33   |
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| Sweet nimphe. <i>Greaves's Songs</i> , 1604                                     | 17  | 21   |
| Sweet nymph come to thy lover. <i>Morley's Canzonets</i> , 1595                 | 3   | 7    |
| Sweet Phillida my flockes. <i>Pilkington's Madrigals</i> , 1613                 | 18  | 39   |
| Sweet Phillis stay. <i>Youll's Canzonets</i> , 1608                             | 14  | 27   |
| Sweet Philomell, cease thou. <i>Ward's Madrigals</i> , 1613                     | 13  | 39   |
| Sweet pittie wake. <i>Ward's Madrigals</i> , 1613                               | 9   | 38   |
| Sweet singing Amarillis. <i>Watson's Madrigals</i> , 1590                       | 17  | 4    |
| Sweet sparkle of love. <i>Musica Transalpina</i> , 1597                         | 14  | 8    |
| Sweet Suffolk owle. <i>Vautour's Ayres</i> , 1619                               | 12  | 46   |
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| Sweet, those trammels of your haire. <i>Bateson's Madrigals</i> , 1618          | 6   | 44   |
| Sweet was the song the Virgin sung. <i>Attey's Songs</i> , 1622                 | 14  | 48   |
| Sweete come againe. <i>Rosseter's Ayres</i> , 1600                              | 1*  | 17   |
| Sweete come away. <i>Jones's First Booke</i> , 1601                             | 10  | 18   |
| Sweete Cupid ripen her desire. <i>Corkine's Ayres</i> , 1600                    | 7   | 32   |
| Sweete let me goe. <i>Corkine's Ayres</i> , 1610                                | 5   | 32   |
| Sweete love my onely treasure. <i>Jones's Ultimum Vale</i> , 1608               | 11  | 28   |
| Sweete Philomell. <i>Jones's First Booke</i> , 1601                             | 16  | 18   |
| Sweete, restraints these showers of kindnes. <i>Corkine's Ayres</i> , 1610      | 3   | 32   |
| Sweets stay awhile, why will you? <i>Dowland's Pilgrimes Solace</i> , 1612      | 2   | 38   |
| Sweetest if you like and love me still. <i>Jones's Ultimum Vale</i> , 1608      | 6   | 28   |
| Sweetly pleasing singest thou. <i>Morley's Italian Madrigals</i> , 1598         | 2   | 11   |
| Swete friend thy absence. <i>Farmer's Madrigals</i> , 1599                      | 11  | 13   |
| Take heere my heart, I give it thee for ever. <i>Weelkes's Madrigals</i> , 1600 | 3   | 14   |
| Take the psalme. <i>Este's Sixt Booke</i> , . . .                               | 15  | 48   |
| Take time while time doth last. <i>Farmer's Madrigals</i> , 1599                | 16  | 13   |
| Tan ta ra ran tan tant. <i>Weelkes's Ayres</i> , 1608                           | 7   | 26   |
| Tarry, tarry, are you gone? <i>Bartlett's Ayres</i> , 1606                      | 18  | 23   |
| Tell me deere. <i>Hilton's Ayres or Fa las</i> , 1627                           | 13  | 49   |
| Tell me O love. <i>Ferrabosco's Ayres</i> , 1609                                | 28  | 31   |
| Tell me true, Love? <i>Dowland's Pilgrimes Solace</i> , 1612                    | 8   | 38   |
| Thanks gentle moone. <i>Pilkington's First Booke</i> , 1605                     | 14  | 21   |
| That heart wherein all sorrowes. <i>Jones's First Booke</i> , 1601              | 17  | 18   |
| That muse which sung. <i>Kirbye's Madrigals</i> , 1597                          | 16  | 9    |
| The Andalusian Merchant. <i>Weelkes's Madrigals</i> , 1600                      | 8   | 15   |
| The Ape, the Monkey. <i>Weelkes's Ayres</i> , 1608                              | 10  | 26   |
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| The fauns and satirs. <i>Triumphs of Oriana</i> , 1600                             | 11     | 16   |
| The fields abroad. <i>Morley's Madrigals</i> , 1594                                | 10     | 6    |
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| The first of all our sexe. <i>Maynard's XII. Wonders</i> , 1611                    | 10     | 36   |
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| The floud. <i>Peerson's Motetts</i> , 1630                                         | 16     | 50   |
| The flye she sat. <i>Deuteromelia</i> , 1609                                       | 2      | 31   |
| The gods have heard my vows. <i>Weelkes's Ayres</i> , 1608                         | 8      | 26   |
| The gordon knot which Alexander. <i>Attey's Ayres</i> , 1622                       | 2      | 48   |
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| The Sypres curten. <i>Rosseter's Ayres</i> , 1601                                  | 6      | 17   |
| The thrush did pipe. <i>Bartlet's Ayres</i> , 1606                                 | 20     | 23   |
| The wavering planet. <i>Farnaby's Canzonets</i> , 1598                             | 8      | 13   |
| The white delightfull swanne. <i>Musica Transalpina</i> , 1597                     | 1      | 8    |

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| The white hen she cackles. <i>Pammelia</i> , 1609                                   | 54    | 29   |
| The winde blowes out. <i>Pammelia</i> , 1609                                        | 55    | 29   |
| The wine that I so deerely got. <i>Musica Transalpina</i> , 1597                    | 8     | 8    |
| The witlesse boy that blind is to behold. <i>Carlton's Madrigals</i> , 1601         | 16    | 17   |
| The wood-bine Flora. <i>Hilton's Ayres, or Fa las</i> , 1627                        | 9     | 49   |
| Then for a bote. <i>Byrd's Songs of sundrie natures</i> , 1589                      | 13    | 3    |
| Then Hesperus on hie. <i>Bartlet's Ayres</i> , 1606                                 | 21    | 23   |
| Then sit thee downe. <i>Dowland's Second Booke</i> , 1600                           | 7     | 15   |
| Then with reports most sprightly. <i>Peerson's Private Musicke</i> , 1620           | 16    | 46   |
| There carelesse thoughts. <i>Byrd's Songs of sundrie natures</i> , 1589             | 20    | 3    |
| There lies a pudding. <i>Pammelia</i> , 1609                                        | 27    | 29   |
| There is a garden in her face. <i>Allison's Howres Recreation</i> , 1606            | 19    | 22   |
| There is a garden in her face. <i>Jones's Ultimum Vale</i> , 1608                   | 10    | 28   |
| There is a garden in her face. <i>Campion's Ayres</i> , 1612                        | 7*    | 37   |
| There is a jewell which no Indian mines can buy. <i>Wilbye's Madrigals</i> , 1609   | 8     | 28   |
| There is a ladie sweet and kind. <i>Ford's Musicke of sundrie kindes</i> , 1607     | 9     | 25   |
| There is none, O none, but you. <i>Campion's Ayres</i> , 1610                       | 13    | 34   |
| There's not a grove. <i>Ward's Madrigals</i> , 1613                                 | 24    | 39   |
| There were three ravens. <i>Melismata</i> , 1611                                    | 20    | 35   |
| There where I saw her lovely beautie. <i>Wilbye's Madrigals</i> , 1609              | 34    | 28   |
| These that bee certaine signes. <i>Musica Transalpina</i> , 1588                    | 1, 47 | 2    |
| Think not 'tis I alone. <i>Attey's Songs</i> , 1622                                 | 8     | 48   |
| Think you to seduce me? <i>Corkine's Ayres</i> , 1610                               | 11    | 32   |
| Thinkst thou Kate to put me downe? <i>Jones's Ultimum Vale</i> , 1608               | 12    | 28   |
| Think'st thou then by thy fayning? <i>Dowland's First Booke</i> , 1597              | 10    | 10   |
| Thinkest thou to seduce? <i>Campion's Ayres</i> , 1612                              | 18*   | 37   |
| Thirsis enjoyed the graces. <i>Musica Transalpina</i> , 1588                        | 42    | 2    |
| Thirsis, O let pittie! <i>Morley's Canzonets</i> , 1593                             | 12    | 5    |
| Thirsis on his faire Phillis. <i>Morley's Italian Madrigals</i> , 1598              | 17    | 12   |
| Thirsis on his faire Phillis. <i>Bateson's Madrigals</i> , 1604                     | 26    | 20   |
| Thirsis, sleepest thou? <i>Bennet's Madrigals</i> , 1599                            | 8     | 14   |
| Thirsis that heat refrayned. <i>Musica Transalpina</i> , 1588                       | 17    | 2    |
| Thirsis to dye desired. <i>Musica Transalpina</i> , 1588                            | 16    | 2    |
| This day Christ was borne. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611         | 27    | 34   |
| This love is but a wanton fit. <i>Morley's Canzonets</i> , 1593                     | 22    | 5    |
| This sweet and merry month of May. <i>Watson's Madrigals</i> , 1590                 | 8, 28 | 4    |
| This sweet and merry month of May. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611 | 9     | 34   |
| Those cherries fairly. <i>Allison's Howres Recreation</i> , 1606                    | 20    | 22   |
| Those daintie daffadillies. <i>Morley's Ballets</i> , 1595                          | 15    | 7    |
| Those spots upon my ladies face. <i>Weelkes's Madrigals</i> , 1597                  | 21    | 7    |
| Those sweet delightful lillies. <i>Weelkes's Madrigals</i> , 1597                   | 15    | 7    |
| Those sweet delightful lillies. <i>Bateson's Madrigals</i> , 1604                   | 13    | 20   |
| Thou art but yong, thou saist. <i>Wilbye's Madrigals</i> , 1598                     | 29    | 11   |
| Thou art my God. <i>Leighton's Teares or Lamentacions</i> , 1614                    | 5     | 42   |
| Thou art not faire. <i>Rosseter's Ayres</i> , 1601                                  | 12    | 17   |
| Thou art not faire. <i>Vautour's Ayres</i> , 1619                                   | 13    | 46   |
| Thou bringst her home. <i>Musica Transalpina</i> , 1588                             | 29    | 2    |
| Thou God of might. <i>Leighton's Tears or Lamentacions</i> , 1614                   | 10    | 42   |
| Thou joy'st, fond boy. <i>Campion's Ayres</i> , 1612                                | 3*    | 37   |
| Thou mighty God. <i>Dowland's Pilgrimes Solace</i> , 1612                           | 14    | 38   |
| Thou pretie bird! <i>Danyel's Songs</i> , 1606                                      | 2     | 24   |
| Thou window. <i>Peerson's Motetts</i> , 1630                                        | 5     | 50   |
| Though Amarillis dance in greene. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588   | 12    | 1    |
| Though faint and wasted. <i>Watson's Madrigalls</i> , 1590                          | 9     | 4    |
| Though far from joy. <i>Rosseter's Ayres</i> , 1601                                 | 11*   | 17   |
| Though me you do disdaine. <i>Hilton's Ayres or Fa las</i> , 1627                   | 7     | 49   |
| Though my carriage be. <i>Weelkes's Ayres</i> , 1608                                | 9     | 26   |

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| Though Philomela lost her love. <i>Morley's Canzonets</i> , 1593                          | 23  | 5    |
| Though strange out landish. <i>Maynard's XII. Wonders</i>                                 | 7   | 36   |
| Though wit bids wit to blow retreat. <i>Allison's Houres Recreation</i> , 1606            | 5   | 22   |
| Though you are yong. <i>Rosseter's Ayres</i> , 1600                                       | 2   | 17   |
| Though your strangenesse. <i>Campion's Ayres</i> , 1610                                   | 16  | 34   |
| Though your strangenes frets my heart. <i>Jones's Musical Dreame</i> , 1609               | 1   | 30   |
| Three blinde mice. <i>Deuteromelia</i> , 1609                                             | 13  | 31   |
| Three times a day my prayer is. <i>Weelkes's Madrigals</i> , 1600                         | 5   | 15   |
| Three virgin nimphe. <i>Weelkes's Madrigals</i> , 1597                                    | 10  | 7    |
| Thrice blessed be the giver. <i>Farnaby's Canzonets</i> , 1598                            | 10  | 13   |
| Thrice tosse these oaken ashes. <i>Campion's Ayres</i> , 1612                             | 18  | 37   |
| Thule the period of Cosmographie. <i>Weelkes's Madrigals</i> , 1600                       | 7   | 15   |
| Thus art thou blest that fearest God. <i>Mundy's Songs and Psalmes</i> , 1594             | 4   | 5    |
| Thus bonny bootes. <i>Triumphs of Oriana</i> , 1600                                       | 9   | 16   |
| Thus I resolve. <i>Campion's Ayres</i> , 1612                                             | 22  | 37   |
| Thus love commands. <i>Wilbye's Madrigals</i> , 1598                                      | 17  | 11   |
| Thus saith my Cloris bright. <i>Wilbye's Madrigals</i> , 1598                             | 11  | 11   |
| Thus saith my Galatea. <i>Morley's Ballets</i> , 1595                                     | 10  | 6    |
| Thus sings that heavenly quier. <i>Anner's Sacred Hymnes</i> , 1615                       | 14  | 44   |
| Thus these two lovers. <i>Musica Transalpina</i> , 1588                                   | 18  | 2    |
| Thy words have I hid. <i>Este's Sixt Booke</i> , 1624                                     | 10  | 48   |
| Time fayne would stay. <i>Peerson's Motetts</i> , 1630                                    | 3   | 50   |
| Time stands still. <i>Dowland's Third Booke</i> , 1603                                    | 2   | 19   |
| Time that leads the fatal round. <i>Campion's Maske for Lord Hayes</i> , 1607             | 5   | 26   |
| 'Tis now dead night. <i>Coperario's Songs of Mourning</i> , 1613                          | 2   | 40   |
| 'Tis true 'tis day, what though it be? <i>Corkine's Ayres</i> , 1612                      | 4   | 37   |
| To ask for all thy love. <i>Dowland's Pilgrimes Solace</i> , 1612                         | 3   | 38   |
| To bed, to bed she calls. <i>Este's Madrigals</i> , 1604                                  | 5   | 19   |
| To his sweet lute. <i>Campion's Ayres</i> , 1612                                          | 8*  | 37   |
| To-morrow is the marriage day. <i>Weelkes's Ayres</i> , 1608                              | 4   | 26   |
| To-morrow the fox will come to towne. <i>Deuteromelia</i> , 1609                          | 20  | 31   |
| To much I once lamented. <i>Tomkins's Songs</i> , 1622                                    | 14  | 47   |
| To musicke bent is my rettyred mind. <i>Campion's Ayres</i> , 1610                        | 7   | 33   |
| To plead my faith where faith hath no reward. <i>Dowland's Musically Banquet</i> , 1610   | 7   | 32   |
| To Portsmouth, it is a gallant towne. <i>Pammelia</i> , 1609                              | 67  | 29   |
| To shorten winter's sadnesse. <i>Weelkes's Ballets</i> , 1598                             | 2   | 12   |
| To sigh and to be sad. <i>Jones's Second Booke</i> , 1601                                 | 20  | 18   |
| To sport our merrie meeting. <i>Hilton's Ayres, or Fa las</i> , 1627                      | 1   | 49   |
| To the shady woods now wend we. <i>Tomkins's Songs</i> , 1622                             | 13  | 47   |
| Tobacco fumes away all nastie rheumes. <i>Ravenscroft's Brieft Discourse</i> , 1614       | 12  | 41   |
| Tobacco, tobacco, sing sweetly of tobacco. <i>Hume's Ayres</i> , 1605                     | 2   | 21   |
| Tosse the pot, let us be merry. <i>Ravenscroft's Brieft Discourse</i> , 1614              | 11  | 41   |
| Trip it lightly. <i>Este's Fifth Booke</i> , 1618                                         | 1   | 45   |
| Triumph now with joy. <i>Campion's Maske for Lord Hayes</i> , 1607                        | 4   | 26   |
| Trole, trole the bowl. <i>Pammelia</i> , 1609                                             | 62  | 29   |
| Trudge away quickly and fill the black bowl. <i>Ravenscroft's Brieft Discourse</i> , 1614 | 10  | 41   |
| True pleasure is in chastitie. <i>Peerson's Private Musicke</i> , 1620                    | 21  | 46   |
| Trust not too much, fair youth. <i>Gibbons's Madrigals</i> , 1612                         | 20  | 36   |
| Truth-trying Time shall cause my mistresse say. <i>Corkine's Ayres</i> , 1612             | 2   | 37   |
| Tune thy chearful voyce to mine. <i>Ayres sung at Brougham Castle</i> , 1618              | 1   | 45   |
| Tune thy musicke to thy hart. <i>Campion's Ayres</i> , 1610                               | 8   | 33   |
| Turn about and see me. <i>Mundy's Songs and Psalmes</i> , 1594                            | 12  | 5    |
| Turn back you wanton. <i>Rosseter's Ayres</i> , 1600                                      | 7   | 17   |



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| Turn thy face. <i>Este's Third Booke</i> , 1610                                | 16          | 33     |
| Turne all thy thoughts. <i>Campion's Ayres</i> , 1612                          | 20*         | 37     |
| Turne our captivite, O Lord. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611  | 30          | 34     |
| Turne round about. <i>Este's Fifth Booke</i> , 1618                            | 2           | 45     |
| Turne unto the Lord. <i>Tomkins's Songs</i> , 1622                             | 28          | 47     |
| Two lovers sat lamenting. <i>Corkine's Ayres</i> , 1612                        | 3           | 37     |
| Tyme, cruell tyme. <i>Danyel's Songs</i> , 1606                                | 8           | 24     |
| Tyme's eldest sonne. <i>Dowland's Second Booke</i> , 1600                      | 6           | 15     |
| Uncertaine certaine turnes. <i>Danyel's Songs</i> , 1606                       | 15          | 24     |
| Unconstant love. <i>Ferrabosco's Ayres</i> , 1609                              | 24          | 31     |
| Under a throne. <i>Peerson's Motetts</i> , 1630                                | 21          | 50     |
| Under the tops of Helicon. <i>Pilkington's Madrigals</i> , 1613                | 17          | 39     |
| Underneath a cypris shade. <i>Pilkington's First Booke</i> , 1605              | 9           | 21     |
| Universa transeunt. <i>Pammelia</i> , 1609                                     | 78          | 29     |
| Unkinde, is this the meede? <i>Vautour's Ayres</i> , 1619                      | 12          | 46     |
| Unkinde, O stay thy flying. <i>Wilbye's Madrigalls</i> , 1598                  | 20          | 11     |
| Unkinde, O stay thy flying. <i>Watson's Madrigalls</i> , 1590                  | 25          | 4      |
| Unless there were consent. <i>Rosseter's Ayres</i> , 1601                      | 16*         | 17     |
| Unquiet thoughts. <i>Dowland's First Booke</i> , 1597                          | 1           | 10     |
| Unto a fie transformde. <i>Bartlet's Ayres</i> , 1606                          | 13          | 23     |
| Unto our flocks sweet Corolus. <i>Weelkes's Ballets</i> , 1598                 | 23          | 12     |
| Unto the hills. <i>Byrd's Songs of sundrie natures</i> , 1589                  | 45          | 4      |
| Unto the temple of thy beautie. <i>Ford's Musicke of sundrie Kindes</i> , 1604 | 3           | 24     |
| Unto thee life I up mine eyes. <i>Mundy's Songs and Psalmes</i> , 1594         | 25          | 6      |
| Up merry mates, to Neptune's praise. <i>Dowland's Pilgrimes Solace</i> , 1612  | 19          | 38     |
| Up then, Melpomene. <i>Kirby's Madrigals</i> , 1597                            | 22          | 9      |
| Upon a banke with roses. <i>Ward's Madrigals</i> , 1613                        | 18          | 39     |
| Upon a hill the bonny boy. <i>Weelkes's Ayres</i> , 1608                       | 5           | 26     |
| Upon a sommer's day. <i>Byrd's Songs of sundrie natures</i> , 1589             | 12          | 3      |
| Upon my lap my soveraigne sits. <i>Peerson's Private Musicke</i> , 1620        | 12          | 46     |
| Ut re mi fa sol. <i>Pammelia</i> , 1609                                        | 31, 71, 86, | 88, 29 |
| Ut, re, mi, fa, sol. <i>Deuteromalia</i> , 1609                                | 23          | 31     |
| Vaine hope adue! <i>Attey's Songs</i> , 1622                                   | 13          | 48     |
| Vaine is all this world's contention. <i>Corkine's Ayres</i> , 1610            | 8           | 32     |
| Vaine men whose follies. <i>Campion's Ayres</i> , 1610                         | 1           | 34     |
| Vayle love mine eyes. <i>Campion's Ayres</i> , 1612                            | 4*          | 37     |
| Verbum domini manet. <i>Pammelia</i> , 1609                                    | 82          | 29     |
| Vias tuas domine demonstra. <i>Pammelia</i> , 1609                             | 79          | 29     |
| View me, Lord, a worke of thine! <i>Campion's Ayres</i> , 1610                 | 5           | 33     |
| Wake sleeping Thirsis. <i>Pilkington's Madrigals</i> , 1624                    | 3           | 49     |
| Was ever man. <i>Peerson's Motetts</i> , 1630                                  | 13          | 50     |
| Was ever wretch tormented. <i>Tomkins's Songs</i> , 1622                       | 12          | 47     |
| We be souldiers three. <i>Deuteromelia</i> , 1609                              | 3           | 31     |
| We be three poor mariners. <i>Deuterometia</i> , 1609                          | 6           | 31     |
| Weary and windless running. <i>Morley's Italian Canzonets</i> , 1597           | 13          | 9      |
| Wedded to will is witlesse. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611   | 23          | 34     |
| Wee Shepherds sing. <i>Weelkes's Ballets</i> , 1598                            | 17          | 12     |
| Wee yet agree, but shall be straightwayes out. <i>Corkine's Ayres</i> , 1612   | 17          | 37     |
| Weep silly soule disdained. <i>Bennet's Madrigals</i> , 1599                   | 2           | 14     |
| Weepe forth your teares. <i>Ward's Madrigals</i> , 1613                        | 28          | 39     |
| Weepe no more thou sorry boy! <i>Tomkins's Songs</i> , 1622                    | 10          | 47     |
| Weepe, O mine eies. <i>Wilbye's Madrigals</i> , 1598                           | 4           | 11     |
| Weepe, O mine eyes. <i>Bennet's Madrigals</i> , 1599                           | 13          | 14     |
| Weepe, O mine eyes! <i>Wilbye's Madrigals</i> , 1609                           | 23          | 28     |
| Weepe, sad Urania. <i>Pilkington's Madrigals</i> , 1624                        | 16          | 49     |
| Weepe, you no more. <i>Dowland's Third Booke</i> , 1603                        | 15          | 19     |

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| Weepe, weepe mine eyes. <i>Vautour's Ayres</i> , 1619 . . .                             | 16  | 49   |
| Weeping full sore. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .                  | 26  | 3    |
| Welcome blacke night. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .                    | 20  | 38   |
| Welcome be the world. <i>Ayres sung at Brougham Castle</i> , 1618 . . .                 | 8   | 45   |
| Welcome sweet pleasure. <i>Weelkes's Ballets</i> , 1598 . . .                           | 15  | 12   |
| Welcome, welcome, king of guests. <i>Ayres sung at Brougham Castle</i> , 1618 . . .     | 3   | 45   |
| Well fare the nightingale. <i>Pammelia</i> , 1609 . . .                                 | 8   | 29   |
| Well spring of beauty. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .            | 37  | 42   |
| Were every thought an eye. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .               | 6   | 38   |
| Were I a king. <i>Mundy's Songs and Psalmes</i> , 1594 . . .                            | 26  | 6    |
| Were my heart. <i>Campion's Ayres</i> , 1612 . . .                                      | 3   | 36   |
| What ailes my darling. <i>Morley's Canzonets</i> , 1593 . . .                           | 18  | 5    |
| What aileth thee? <i>Este's Third Booke</i> , 1610 . . .                                | 5   | 33   |
| What art thou? <i>Este's Fift Booke</i> , 1618 . . .                                    | 9   | 45   |
| What can I doe my dearest. <i>Kirbye's Madrigals</i> , 1597 . . .                       | 3   | 9    |
| What delight can they enjoy. <i>Danyel's Songs</i> , 1606 . . .                         | 19  | 24   |
| What doth my pretty darling. <i>Musica Transalpina</i> , 1588 . . .                     | 27  | 2    |
| What doth my pretty darling. <i>Este's Madrigals</i> , 1606 . . .                       | 20  | 23   |
| What greater griefe. <i>Hume's Ayres</i> , 1605 . . .                                   | 4   | 21   |
| What greater griefe. <i>Hume's Poeticall Musicke</i> , 1607 . . .                       | 11  | 25   |
| What hadde had I. <i>Pammelia</i> , 1609 . . .                                          | 29  | 29   |
| What hast faire lady? <i>Weelkes's Madrigals</i> , 1597 . . .                           | 18  | 7    |
| What harvest half so sweet. <i>Campion's Ayres</i> , 1610 . . .                         | 10  | 34   |
| What have the gods. <i>Weelkes's Madrigals</i> , 1600 . . .                             | 3   | 15   |
| What heart's content. <i>Rosseter's Ayres</i> , 1601 . . .                              | 5*  | 17   |
| What if a day or a month. <i>Allison's Howres Recreation</i> , 1606 . . .               | 17  | 22   |
| What if I never speede. <i>Dowland's Third Booke</i> , 1604 . . .                       | 9   | 19   |
| What if I seeke. <i>Jones's First Booke</i> , 1601 . . .                                | 18  | 18   |
| What if I sped where I least expected. <i>Jones's Ultimum Vale</i> , 1608 . . .         | 5   | 28   |
| What is a daie! <i>Rosseter's Ayres</i> , 1601 . . .                                    | 18* | 17   |
| What is all this world but vaine. <i>Attey's Ayres</i> , 1622 . . .                     | 3   | 48   |
| What is beantie? <i>Greaves's Songs</i> , 1604 . . .                                    | 7   | 20   |
| What is it that men possesse? <i>Campion's Ayres</i> , 1612 . . .                       | 14  | 37   |
| What is life or worldly pleasure. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611 . . . | 14  | 34   |
| What is our life? <i>Gibbons's Madrigals</i> , 1612 . . .                               | 14  | 36   |
| What meanes this folly? <i>Campion's Ayres</i> , 1612 . . .                             | 11* | 37   |
| What meaneth Love to nest him. <i>Musica Transalpina</i> , 1588 . . .                   | 8   | 2    |
| What neede the morning rise. <i>Peerson's Private Musicke</i> , 1620 . . .              | 19  | 46   |
| What needeth all this travaille. <i>Wilbye's Madrigals</i> , 1598 . . .                 | 7   | 11   |
| What pleasure have great princes. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . .  | 19  | 1    |
| What poore astronomers are they. <i>Dowland's Third Booke</i> , 1603 . . .              | 20  | 19   |
| What saith my daintie darling. <i>Morley's Ballets</i> , 1595 . . .                     | 9   | 6    |
| What seekes thou, foole? <i>Ravenscroft's Briefe Discourse</i> , 1614 . . .             | 13  | 41   |
| What, shall I part thus unrewarded. <i>Kirbye's Madrigals</i> , 1597 . . .              | 11  | 9    |
| What shall I render. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .              | 27  | 42   |
| What shall I wish. <i>Ferrabosco's Ayres</i> , 1609 . . .                               | 27  | 31   |
| What then is love? <i>Rosseter's Ayres</i> , 1601 . . .                                 | 20* | 17   |
| What then is love? sings Coridon. <i>Ford's Musicke of Sundrie Kindes</i> , 1607 . . .  | 2   | 24   |
| What thing is love, I pray thee? <i>Bartlet's Ayres</i> , 1606 . . .                    | 14  | 23   |
| What thing more cruell. <i>Este's Madrigals</i> , 1604 . . .                            | 22  | 19   |
| What though her frownes. <i>Pilkington's Madrigals</i> , 1613 . . .                     | 12  | 39   |
| When all alone my bonny love. <i>Watson's Madrigals</i> , 1590 . . .                    | 11  | 4    |
| When as I glaunce. <i>Bennet's Madrigals</i> , 1599 . . .                               | 10  | 14   |
| When Cloris heard. <i>Wilbye's Madrigals</i> , 1608 . . .                               | 9   | 28   |
| When David heard that Absolom. <i>Tomkins's Songs</i> , 1622 . . .                      | 19  | 47   |
| When David's life. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .                       | 15  | 38   |
| When first by force. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .                | 31  | 3    |
| When first I saw those cruell eyes. <i>Lichfield's Madrigals</i> , 1614 . . .           | 13  | 40   |

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| When first my heedlesse eyes. <i>Watson's Madrigals</i> , 1590 . . .                           | 1      | 4    |
| When Flora faire the pleasant tydings. <i>Carlton's Madrigals</i> , 1601 . . .                 | 4      | 17   |
| When Flora frownes. <i>Hilton's Ayres or Fa las</i> , 1627 . . .                               | 17     | 49   |
| When from my love I lookte. <i>Bartlet's Ayres</i> , 1606 . . .                                | 3      | 22   |
| When from my selfe sweet Cupid. <i>Watson's Madrigalls</i> , 1590 . . .                        | 16     | 4    |
| When I beheld. <i>Greaves's Songs</i> , 1604 . . .                                             | 10     | 20   |
| When I beheld the faire face. <i>Watson's Madrigals</i> , 1590 . . .                           | 12     | 47   |
| When I observe. <i>Tomkins's Songs</i> , 1622 . . .                                            | 23     | 4    |
| When I sit reading all alone. <i>Jones's Muslicall Dreame</i> , 1609 . . .                     | 17     | 30   |
| When I was borne, Lucina crosse-legg'd sate. <i>Corkine's Ayres</i> ,<br>1612 . . .            | 15     | 37   |
| When I was otherwise. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .                      | 30     | 3    |
| When I would thee embrace. <i>Musica Transalpina</i> , 1588 . . .                              | 41     | 2    |
| When Israel came out. <i>Este's Third Booke</i> , 1610 . . .                                   | 4      | 33   |
| When Laura smiles. <i>Rosseter's Ayres</i> , 1601 . . .                                        | 9*     | 17   |
| When lo! by break of morning. <i>Morley's Canzonets</i> , 1595 . . .                           | 2      | 7    |
| When loe by break. <i>Morley's Italian Canzonets</i> , 1597 . . .                              | 16     | 9    |
| When love and time. <i>Jones's First Booke</i> , 1601 . . .                                    | 9      | 18   |
| When Melibæu's soull. <i>Watson's Madrigalls</i> , 1590 . . .                                  | 23     | 4    |
| When on my deare I doe demand the due. <i>Este's Madrigals</i> , 1604 . . .                    | 15     | 19   |
| When Oriana walkt to take the air. <i>Pilkington's Madrigals</i> , 1613 . . .                  | 21     | 39   |
| When Oriana walkt to take the ayer. <i>Bateson's Madrigals</i> , 1604 (Note) . . .             |        | 20   |
| When others sing. <i>Dowland's Second Booke</i> , 1600 . . .                                   | 8      | 15   |
| When pale famine. <i>Coperario's Songs of Mourning</i> , 1613 . . .                            | 6      | 40   |
| When Phœbe first did Daphne love. <i>Dowland's Third Booke</i> , 1603 . . .                    | 6      | 19   |
| When shall I cease. <i>Musica Transalpina</i> , 1588 . . .                                     | 21     | 2    |
| When shall my wretched life. <i>Wilbye's Madrigals</i> , 1598 . . .                            | 25     | 11   |
| When the god of merrie love. <i>Rosseter's Ayres</i> , 1601 . . .                              | 15     | 17   |
| When the poor cripple. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .                          | 16     | 38   |
| When Thoralis delights to walke. <i>Weelkes's Madrigals</i> , 1600 . . .                       | 2      | 15   |
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| When to the gloomy woods. <i>Bateson's Madrigals</i> , 1618 . . .                              | 11     | 44   |
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| When younglings first. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .                     | 10     | 3    |
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| Where are now those jolly swaines. <i>Youll's Canzonets</i> , 1608 . . .                       | 23     | 27   |
| Where art thou? <i>Morley's Canzonets</i> , 1593 . . .                                         | 17     | 5    |
| Where fancy fond for pleasure pleads. <i>Byrd's Psalmes, Sonets and<br/>Songs</i> , 1588 . . . | 15     | 1    |
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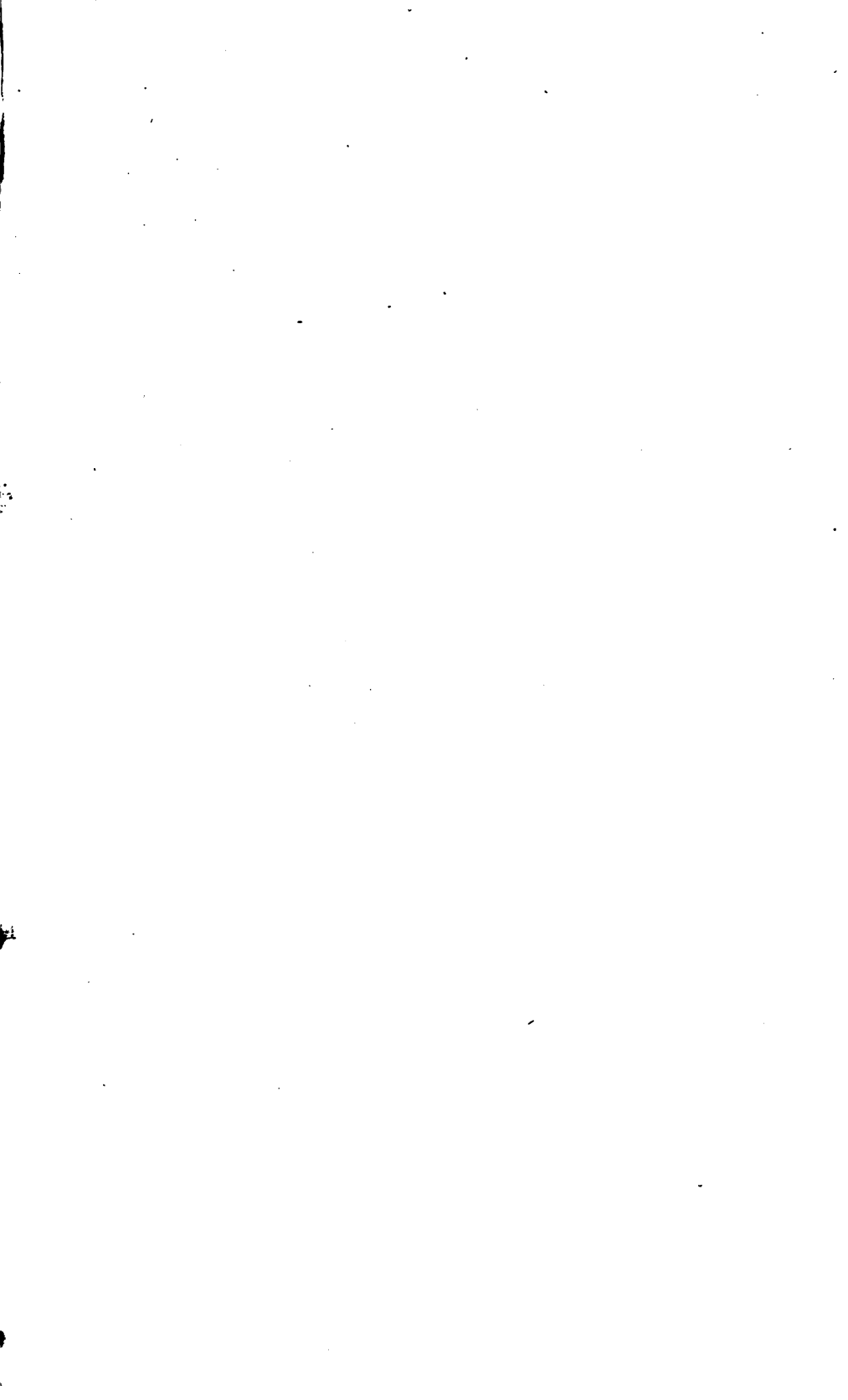
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